A DRACONIAN EGYPTIAN GRIMOIRE

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418 Ascendant LLC

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This book is dedicated to all those that feel a connection to ancient Egypt and the continent of Africa, from which this mighty empire sprang.

FOREWORD

Asenath Mason

Magic in ancient Egypt included a wide spectrum of spells, religious practices, rituals, festivals, and traditions. It was intertwined with religion, and people prayed to the gods for protection and help in their daily life as well as performed spells and magical rituals to ensure that the gods will be favorable to their pleads. Evidence for this belief is found in numerous amulets, charms, inscriptions, temples, tomb engravings, and countless artifacts that were preserved from those times, proving that the importance of magic as a part of this ancient paradigm is not to be underestimated. Magic was a part of almost each aspect of everyday existence. It was through magic that the world was created and the gods were believed to watch over everyone from their birth to death as well as in the afterlife. Their power was believed to sustain the world order, maintain the life of an individual, from a peasant to a king, and ensure eternal life when the existence on the earth came to an end. It was the basis for all conception, birth, death, and afterlife – the mysterious power behind all creation in the universe.

In this book you will find many spells and rituals dedicated to ancient Egyptian deities. Some of them are the leading gods and goddesses of the ancient Egyptian pantheon. Others are less known and information about them has been lost in time and what we know are only fragmented pieces of knowledge. These pieces, however, can still be valuable to the modern practitioner, and in this grimoire you will learn how to use them in your own work for the sake of self-initiation and self-empowerment.

Working with ancient magic in modern times is not easy. We live in a different world and our mindset is nothing like that of our ancestors who

founded the old rituals and methods of worship. Today, while some practitioners insist on sticking with the ancient methods, others try to adjust them to modern ritualistic paradigms. Both approaches have their advantages and disadvantages. Those who prefer traditional methods find it difficult to perform these practices as they were in the past because they required things that are no longer available or at least hard to find in today's reality. In the case of Egyptian magic, the traditional approach would involve traveling to the land of the pharaohs in person and soaking into this culture to fully understand this mindset and truly becoming a part of it. However, having in mind travel expenses, political implications, and all that is happening at the moment in this area of the world, the very idea of connecting with this spiritual paradigm in person may seem discouraging to a common practitioner. Can we still work with this magic in another way, then? The answer to this is "yes," and there have been many attempts to take this spiritual model out of its region-specific context and place it in the modern reality. In this book you will find one of the most successful ones, and Bill has managed to accomplish what only few have done so far – bridge the gap between the ancient belief system and the modern approach. He has shown that the ancient spirits and deities are timeless and can be worked with regardless of the place, age, or method, because their energy is present in the world all the time and can still be accessed by those who seek self-initiation into their mysteries.

What is also unique to this book is that it is written from the perspective of the Draconian Tradition and incorporates rituals that were originally designed for inner projects within the Temple of Ascending Flame. Therefore, it will be especially useful to a modern practitioner of Draconian Left Hand Path magic. The term "Draconian Tradition" was invented in the 19th century by a British spiritualist and writer, Gerald Massey, and then incorporated into the magical system of Kenneth Grant, who was the best known author of works on this subject in the 20th century. While in present times we interpret the term "Draconian" as referring a magical path inspired by symbolism derived from mythological dragons and serpents, in Massey's books this concept is predominantly connected with ancient Egypt. In *The Natural Genesis* and other similar works, he claims that the term "Draconian" (equivalent to "Typhonian") is derived from the ancient Egyptian cult of the goddess Ta-Urt (Taweret). Usually depicted with the head and body of a hippopotamus, in Massey's work she

appears as a dragon goddess and embodies the cult of nature as the Great Mother and the mystical powers of the divine feminine. He equates her with the Greek Typhon and other primordial monsters and beasts with dragon or serpent features across the world – hence another term describing this magical tradition is “Typhonian.” In his view, ancient Egypt was the cradle of all Draconian/Typhonian cults and the beginning of legends of dragons and serpents as primordial forces existing both within the natural environment and within the human body and soul. The latter owes much to the Babylonian myth of Tiamat, who was slain to create the earth and mankind, and who is another embodiment of the Great Mother in Massey’s ideology.

Although some of these theories have never been proven, we cannot ignore the fact that the mythology of ancient Egypt is full of serpent and dragon deities. According to one of the creation myths, the beginning of all was eternal darkness, and the only existing force was Nun, the embodiment of primeval waters, from which emerged the serpent-dragon Apep, equivalent to Leviathan in the Draconian Tradition. Ancient Egyptian lore is one of these mythologies in which serpent deities are encountered almost everywhere. There are many serpent gods, demons, and spirits – both benevolent and evil. Primordial gods, such as Amon or the Ogdoad, were originally depicted in the serpent form. The Ogdoad is one of the most famous examples in Egyptian mythology where the serpent had a central role in the creation of the world. The others are e.g. Kematef and Irta; the serpent Nehebkau, and the serpent Sa-ta ("the son of earth"). Some serpents, e.g. Mehen, protect the barque of the Sun god Ra on its journey through the underworld, defending it from Apep himself. In the underworld itself we encounter even more snake entities: some with wings, some with legs, some spitting fire, and some others armed with knives. They threaten the Sun God and try to stop or delay his passage to rebirth. But here we also find the ancient serpent encircling the world – the cosmic primordial source of all life through which the Sun God is reborn each night to proclaim his triumph over death when he rises at dawn in the east. This is the original Ouroboros - the serpent biting its tail - the leading symbol of the cycle of birth-death-rebirth. The importance of the serpent symbolism is also reflected in the royal insignia - ancient Egyptian kings were presented in art with the serpent crown (the Uraeus) as the symbol of royal power and divine authority, and serpent deities were believed to protect them both in life and

in the afterlife. These are only a few examples on how important was the serpent as a symbol in this cultural paradigm and how significant was Egypt in the rise of the Draconian Tradition.

All these deities and spirits can still be accessed by the modern practitioner, and this is what you will find in this book. Its practical value rests on methods that are easily adaptable to the modern environment and can be successfully used within your home temple. All you need to work with it is an open mind and a desire to connect with this beautiful ancient paradigm. I had a chance to work with all these rituals and meditations when they were conducted within the Temple of Ascending Flame, and the sigils I have provided here were received during the workings themselves. I hope you will find them as interesting and inspiring as they were for me and I wish you all an exciting journey to the land of the pharaohs with this amazing book.

INTRODUCTION

In ancient times, during the formation of the roots of the Western Esoteric Tradition, Egypt was known as a place of powerful and dark magick. Sorcerers and magicians in Egypt were some of the most feared people throughout the region, and with their alien deities, they were considered powerful, exotic and strange. The Egyptian empire was in existence in one form or another for approximately three thousand years. Because of this, it ebbed and flowed with the river of time, ranging from running very efficiently to being controlled chaos in a lot of ways. This was also reflected in their beliefs, as some neters (deities) waxed and waned in popularity and importance, while others were amalgamated with others as interests changed.

Then came the Greeks. They arrived on the scene as the Egyptian empire was in its final downfall. Swooping in like carrion, they conquered the shell that was the glory of Egypt, but in their own way set the stage for the continuation of Egyptian teachings through a Greek lens and veneer. The contribution of the city of Alexandria is but one example of the evolution and changes they brought to the land of Kem (Egypt), but by incorporating a lot of Egyptian teachings, they preserved the spiritual legacy of this massive culture, while at the same time standing witness to Egyptian secrets that got lost.

While Greek culture carried forward the spiritual and cultural traditions of Egypt, they would fall prey to the same predator as the Egyptians, as they were eventually conquered by the Romans. However, most of their spiritual and philosophical material was carried forward as well, which caused ancient Egyptian thought to be spread throughout the Roman empire, allowing it to be autonomous or assimilated into systems of other cultures the Romans conquered. This allowed it to survive for several

more centuries, but eventually even that fell to the passage of time. After this, pure Egyptian teachings, beliefs and practices became only known through Greek writings, and no one could turn to the motherland for guidance because Egypt had fallen, her secrets becoming buried with her, lost in the sands of the Sahara.

Resurrection came in the form of the Rosetta Stone at the turn of the 19th century, and this stele provided the key to understanding ancient Egyptian hieroglyphs. This renewed interest in ancient Egypt, and was the catalyst for the massive Egyptology movement and unfoldment that began then, and has continued to this very day. This is very recent, historically speaking, and it tells us that we are just now beginning to see some of Egypt's secrets come to light. We are also seeing long held views on ancient Egypt either being corroborated or debunked, such as the case of the role of the Hebrews in ancient Egypt. Myths and legends abound about Egypt, so much so, that one may feel overwhelmed when they first choose to study it.

This is the fog this book intends to clear. A three thousand year empire has quite a bit of information contained in it, and only by breaking it down can we see it clearly enough to work with it. Of particular interest to those that are purists is the fact that we will dissect Egyptian material from as much of an orthodox perspective as we can, emphasizing the classical Egypt we are drawn to, the siren of the red and the black lands.

Bill Duvendack
Spring Equinox 2019 E.V.

PRELUDE
The Roots of the Draconian Egypt Tradition

While exploring the writings of Kenneth Grant, I was introduced to the draconian tradition of ancient Egypt, and while Mr. Grant goes into great detail about the beliefs and practices of the time, he does not go into detail about what else was going on in order to create context. He makes allusions to it, but nowhere does he go in depth regarding its place in history. In this chapter I will explore, detail, and define what and when this period was, show how it is rising again in the world today, and what we can expect from it.

On the surface, it may seem like a small amount of time that we're talking about, but it did last several centuries. It is also worth noting that what could be supposed until now was so focused in scope that key elements might not have been taken into account, nor put into context of the greater whole. Things become even more convoluted with the fact that the very dictionary itself cannot be relied on entirely for assistance on this matter. If you look up the word draconian in the dictionary, it doesn't date back that far, and its definition is simply heavy handedness, particularly when it comes to laws. In other words, there could be a two penny piece of candy stolen from a shop by a young child, and the punishment would be the loss of the arm that stole it. Supposedly this idea is descended to us from an Athenian law maker named Draco (7th century BCE), who was known for heavy handed punishments. In this book you'll see a different definition, one that may have been the philosophical foundation that set the stage for his behavior.

Finally, I have one further point to mention that will play a large role in the text below. This is the idea of a sphere of influence, or as astrology calls it, an orb. When dealing with history and historical timelines, it is wise to keep in mind that there were no abrupt lines of demarcation. It isn't as if day one of the next century saw a sudden change in conditions which would usher in a new time epoch. Rather, evolution happened gradually over decades and centuries. Because of this, I will make extensive use of approximations, and the timeline that I will share should be seen as overlapping or developing over centuries. For example, if something is said to have taken place around 2000 BCE, then anywhere from 1700 BCE to 2200 BCE is the range. Hence there is about a 500 year window during which these changes occur. Some may consider this liberal, but my intent is to keep it fair and as much right down the middle as humanly possible, catering neither to conservatism nor liberalism. And of course 500 years would be a middle of the road figure and not a hard, set in stone number, either.

The Mists of History

Let's start by discussing a few things to set the stage for the latter pages. There are a few things I would like to say up front to establish a timeline. We know nothing of what occurred before the most recent ice age that ended in approximately 11000 BCE. We know that something was present from a cultural and social perspective, as is evidenced by Gobekli Tepe and other ancient sites that are older. We do not know what was present though, and currently only speculation is readily available.

Next, let's take a closer look at that ice age. The planet earth undergoes ice age periods on a rather routine basis, so the fact it occurred is not a geological anomaly. This period of time was characterized by glaciers extending down from the North Pole covering much of the planet in ice. Some of the glaciers extended up from the South Pole as well, but nowhere near the extent of those from the north. While this greatly impacted the planet and in particular areas like Europe and North America, they did not stretch as far south as Egypt and Africa. The glaciers did recede, leaving a changed landscape in its wake, both physically and socially.

In addition to this, there was a spot that was heavily being used in southern Egypt worth mentioning to create context here, that being the

location of Bir Kiseiba. This site was active from approximately 11000 BCE until approximately 5000 BCE in the south of Egypt, and was a location that contained some of the first permanent settlements since the time of the ice age. They were also one of the earlier places to have a semblance of technology too, even though that didn't occur until around 7000 BCE. There are two major takeaways from this that contributes to the overall themes of this book. First, the style of pottery that was found there is very similar in style to pieces of pottery found in pre-dynastic sites, so we see a direct correlation between the two time periods. Second, through archaeological excavations, remains of unknown animals have been found over the years, and even to this day they remain a mystery. This seems to add weight to the idea that the animal head of the god Set is an animal that has become extinct since their time and ours.

Around that time it is believed that the Sphinx was also built. There is a growing body of scientific evidence that corroborates the date of approximately 10500 BCE as the date of the construction of the Sphinx. For those of you that want to know more about it, I encourage you to read up on the work of Graham Hancock. In addition to the hard science and archaeological evidence that says this, there is also an astronomical proof. It was around that time that the statue itself would have been looking at its celestial counterpart constellation of Leo rising on the eastern horizon. Thus the physical Sphinx was looking at its non-physical Sphinx counterpart. In ancient Egyptian beliefs, the sky played a prominent role in spirituality. It was believed that the souls of the dead went into the sky, the unmanifested, and this idea was called the *Duat*. This is the idea that everything that physically exists has a dual side, but also that the known is reflected in the unknown. There is much more to it than that, but that is the essence of it. When we process this, we see that this means the ones who built that tribute greatly respected something to the degree they turned it into one of the seven wonders of the ancient world.

There is still a lot of mystery surrounding the Sphinx, including what its original form was. It has been architecturally proven that the current head on it is not the original head, but rather the current head was added thousands of years later. Thus, no one knows what the actual head looked like. The most common thought based on the geographical data and the body is that it was a lion. Another independent researcher posits the theory though, that it was a statue to the god Anpu, so technically we don't know

for sure what it originally was, simply that it was not an egoic tribute of the depiction of a pharaoh.

The final piece of the environmental puzzle is the site of Nabta Playa, also located in southern Egypt, and not too far from Bir Kiseiba. Archeological excavations done there have revealed quite a lot of information about the early roots of predynastic Egypt, but it also adds a certain amount of age into the equation. Technically, according to scientific findings, this site was active from approximately 6000 BCE to 5600 BCE. During this time it was known as a ceremonial site that did have permanent structures there, and bone remains have been found there that belong to cattle and other creatures indigenous to the area. As a matter of fact, it is widely accepted that this was a ceremonial site for animal sacrifice, specifically cattle, and this detail is important because there is a cow headed goddess in ancient Egypt named Het Hoor (Hathor). She is considered to be one of the oldest deities in Egypt, and this site adds further weight to this theory. This information also tells us that at that time, the goddess was venerated more than the god, and we see the implication of matriarchal society rather than patriarchal, which has been in place since the rise of the solar phallic paradigm in the 4th dynasty.

However, we also find information that makes us question the dates of the site. At that site, there are standing stones and stones that once were standing in a similar concept to Stonehenge. These stones have been determined to line up to two different astronomical phenomenon, interestingly enough. On one hand, it can be argued that the stones tracked the movements of the star Sirius, Arcturus, Alpha Centauri, and even the constellation Orion. However, there is another astronomical feature present. Another theory states that the way a lot of the stones are aligned, they are actually showing a representation of the heliacal rising of the Galactic Center on Spring Equinox as it was in *approximately 17500 BCE!* Of course this implies it is much, much older than the accepted dates. I have looked at the evidence and from my interpretation of it, that is probably the more accurate date for the use of that site on a regular basis for ceremonial reasons. Don’t take my word for it though, please do the research and see what you uncover. Another part of this puzzle is that some of the stones correspond to how the Milky Way is viewed from the northern galactic pole. If this theory is true, it puts the date of approximately 17500 BCE as the true origins of the gods of Egypt, and it would all start with Het-Hoor.

Interestingly enough, a cow plays a prominent role in another western spiritual tradition, that of the Norse, but that is a conversation for another time. Finally, the other detail to factor in is that at the believed construction time of Nabta Playa, it was built on the Tropic of Cancer, which was the Sun's farthest point north until it shifted many years later. Even if you subscribe to the dates of 6100 BCE-5600 BCE, this still solidifies many things, and for context, the mighty cities and urban centers of Sumeria were still approximately 1,500 years in the future.

Another part of the picture of Nabta Playa to consider is that some of the stones found there represent the stars on Orion's belt at two of their distinct stations in the sky. One set of stones represents the three stars of Orion's belt when they are at their minimum tilt in the sky when you look at them. Another set of stones matches the stars found in the shoulder and head of the constellation *at maximum tilt!* So effectively, in the opposite position. The stones corresponding to the maximum tilt date back to approximately 16500 BCE, which is about 100 years after the depiction of the Milky Way via the stones. For reference, the number of years that are the cycle in the difference between tilts takes approximately 25,000 years. What this means is that it is theoretically possible that this location has been in use for more than 25,000 years, or at least tracked the movements of the stars over that great expanse of time, so if the site wasn't being used to track the stars all of that time, then someone *told* them…

All of this brings us up to approximately 5000 BCE, still predating Sumeria by half a millennia. We now see that from before the time of the last ice age until now, ceremonial rites have been done in the land that would eventually develop into Kem. While Nabta Playa and Bir Kiseiba are in the far south of the land, they were also located within reasonable distance to the Nile, and it was by migrating up the Nile that other people known to us as the Badari came, which we will discuss soon. Let's turn our attention the other direction though. Instead of discussing the people that are yet to come, let's discuss the people that settled in and used these locations, developing the seeds of what would become ancient Egypt.

Pre-Draconian Roots

Archaeology and research has told us that people migrated out from the middle of the continent of Africa, and they eventually made their way

north until they could simply walk through to the Middle East and then wherever they wanted to go from there. Whether or not you subscribe to the "Out of Africa" theory is completely irrelevant in this discussion because we're talking about the people that were living on the continent around the time that the ice age was occurring in other nearby places. We simply know that the indigenous people of Africa migrated that direction, and really to the other coasts of Africa, too. On a basic level, this had probably occurred thousands and thousands of years before the context of this book, and I share that here so that you can have a greater context.

As many of you know, Africa has almost always had a tribal structure to their societies, especially during this period. This trait even continues to this day in some areas, and in other ways it is still practiced through various guises. When we take a closer look at this, we find there are several tribes in Egypt that were in that locale, so Occam's Razor and logic dictates that those that migrated north were a collection of people from various tribes and regions rather than just one particular tribe. Let's take a look at the tribes that were in Africa at that time.

The oldest tribe in Africa are the San, also known as the Bushmen. They are predominantly found in South Africa. They go back approximately 120,000 years, as a point of reference. Next we find the Nama, going back just about as long. They, too, are generally found in South Africa as well, and are related to the San. A third tribe that dates back just as far are the Hadza, who date back to about the same time. You can see from these brief sketches though, that all of them are generally focused around South Africa. Thus the likelihood of them traveling that far north is possible but questionable, so let's take a look at a different part of Africa that makes a little more sense. Let us turn our attention to central, northern, and even the eastern part of western Africa.

Found in central Africa, near the Congo Basin, are the Pygmies tribe. Now we start to gain some more traction. The spiritual systems of the Congolese people are among some of the oldest, most unbroken practices on the planet that are known. They have influenced the majority of spiritual systems that have their roots in Africa in some way or another. We will take a closer look at the spiritual practices of these tribes in a moment. In addition to the Pygmies, there is the slightly younger Sandawe tribe that can be found in or near Central Tanzania, and they are closely related to the Hadza tribe mentioned above. Finally, interestingly enough, one more tribe

should go on our brief list, and that is the Berber tribe. They are interesting because they are relatively young as far as being a tribe is concerned, and date back approximately 10,000 years. That puts them coming into being around 8000 BCE, which lands right in this date range we've been discussing and establishing as the roots of pre-dynastic Egypt. Their location is fairly unique too, as they generally hail from North Africa, including western Egypt. Broadly, you could say that this makes them Set's people. The Berbers did not come about in a vacuum though, and they are believed to be the descendants of older tribes such as the Caspians. Also, of interesting note is that they are named the Berbers thanks to the Romans. The Romans named them 'barbarus,' which is Latin, and of course is the root of the word 'barbarian.'

For quick distillation, we can say that the Caspians, Sandawe, and Pygmies are all possible and plausible contributing tribes that migrated into the areas Nabta Playa and Bir Kiseiba as discussed above. This means if they didn't do the traveling themselves, they at least inspired the migration of people northward, following the Nile. There is one other tribe to put on this list, though, and that is the Dogon tribe.

The Dogon tribe lives in and near the central plateau region of Mali in West Africa. They are related to the Congo tribe as well, so most likely they splintered off at some point in the past. They are very likely candidates for the migration as well because of their many contributions to Egypt over the years. A major focal point of their beliefs has to do with the sky and the star Sirius in particular. This was carried through, directly or not, into ancient Egypt for its duration. There has been a substantial amount of research done on them and their connection to ancient astronomy over the last several years, and most of the research reveals not only their astronomical prowess, but also their astrotheology emphasis. It is quite easy to discover the occult side of their nature.

In the book "Cults of the Shadows," Kenneth Grant discusses and defines his perspective on draconian Egypt, and it is my intent that what I share here in this tome is meant to coincide with his thoughts on the subject as well, rather than being a response to his material. In said book, he shares the perspective that a lot of the cults of some tribes greatly influenced draconian Egypt spiritual development through the contribution of fetishes and other concepts. In chapter two of "Cults of the Shadows", he goes into elaborate but clear detail about this, so I see no reason to further discuss it

here. Instead, here are some brief points to consider that come from his material. He places heavy emphasis on the cultures of the Yoruba, Dahomey, and the Benlin.

Now that we've taken a look at the historical and more 'by the numbers' information, let us clarify and define what spiritual influences would have been transmitted to draconian Egypt. In chapter three of "Cults of the Shadows," Mr Grant goes into greater detail clarifying the influence these tribes had on pre-dynastic Egypt. He says that what those tribes brought to influence were the ophidian current, the concept of matter vs hell, and other subjects such as the mind and heaven, too. He also emphasizes that there were four major traits that were brought from those tribes: 1) star cults of many kinds, 2) lunar cults that followed the star cults, 3) lunar-solar cults, and 4) the solar cults themselves. This isn't a comprehensive list though, as we will discuss in a moment. There are other concepts that were brought into draconian Egypt though, so let us turn our attention to those.

Other features brought to draconian Egypt came from the tribes I previously mentioned, in addition to the thoughts of Kenneth Grant. Most of the tribes in Africa share certain traits when it comes to their spirituality, and we can consider that these traits can be added to the information that Kenneth shared with the world. Let's start by looking at common beliefs. Most of the tribes that were discussed outside of the work of Mr Grant share common traits when it comes to their spirituality. First, most of them have to do with working with spirits in some fashion. This can also be extended to include ancestors as part of their spiritual paradigm. A large part of their perspective on spirits is that they were seen as intermediaries between themselves and one, supreme, being. They understood that there was a cyclical nature to reality, and that the universe is eternal without a creator. They also understood the role of natural phenomenon in the overall cycle of the planet, and thus as a metaphor for life and development.

When it comes to putting these beliefs into practice, we find more information. Energy and energy control is a major theme to all of the tribes, and because of this, a communal approach to life, people, and society was the norm rather than the exception. Divination is also a skill that was highly prized and utilized in those societies, and thus would have influenced draconian Egypt. There are a few more components of their spiritual practices worth noting, and these are more tangible points. For example,

when it came to ritual construction itself, they used a lot of drums and drumming. They also employed a lot of singing and song. The final cherry on top is the fact that they heavily worked with ecstatic trance and how it leads to meditative conditions and altered states of consciousness. What this tells us is that draconian rituals would have consisted of ecstatic trance and the altered states of consciousness that followed, as well as tribal drumming and singing. Divination would have also been employed during the rituals. The focus of these rituals would have had to do with contacting spirits, possibly even ancestral ones, to act as intermediaries with the one source. Or conversely, the rituals may have had to do with natural phenomenon, such as causing rains to occur, etc. When we put all of this information together with what Grant tells us, we get a very vivid picture of what rituals would have looked like in draconian Egypt.

Finally, it was also during this time that their funerary practices were being developed. Eventually these practices would become foundational signatures of the ancient Egyptian culture. As they developed, they became more and more intricate, being epitomized with the mummification process. And, while mummies are not unique to Egypt, some of the most well preserved and gilded mummies are from there. This can also be extrapolated out to clarify that during this time, the rich and elaborate afterlife that the Egyptians were known for was also being codified. It is a common belief that the oldest copies we have of papyri detailing funerary rites were actually developed over the course of centuries before being written down in the existing form.

All of this background information sets the stage for how things developed in pre-dynastic Egypt lasting into the first few dynasties. In this section we have taken a brief look at the time period from approximately 17500 BCE until 4500 BCE, spanning the time period from during the ice age through the next major level of human development. We have looked at the major tribes of Africa, and discussed their potential roles in the development of pre-dynastic Egypt, the draconian Egypt era. The draconian period continued on for a few more thousand years, and in the next section we will take a closer look at this time period, which is the continuation of what we just discussed.

In a way, you could say that we established the roots of draconian Egypt above, but what about the end of it? Did it have an ending? If it did, when was it? Arguably, yes, there **is** actually an ending date! The 4th

dynasty saw the rise of the Pharaoh Djedefre. This occurred from 2613 BCE-2494 BCE. He is a very interesting character in hindsight, because he was the first Egyptian leader to align himself and Egyptian religion with the Sun predominantly, thus being the first to *really* instigate a solar phallic spiritual paradigm. Considering this was Egypt, the foundation of the western world, we can see the very seed of not just western society, but also the solar phallic paradigm still in existence and strong to this day. I realize that many may have other theories and thoughts on this, and please feel free to add them to the overall discussion. While yes, this is my view based on an interpretation of history, it is in no way set in stone, pun intended. This means there are still approximately 2,000 years to discuss, so let's continue to march forward, resuming this conversation at approximately 3800 BCE. The time in between we can chalk up to migration, development, etc.

Draco Ascends

In approximately 3800 BCE the star Thuban, also known as Alpha Draconis, was the Northern Pole Star. It is half of a binary star system and throughout the constellation of Draco, binary and double stars are quite common. An interesting side note to this is the fact that the constellation Draco lies between the constellations of Ursa Major and Ursa Minor in the night sky, and it is often times said that throughout the year it is getting passed back and forth between the two dippers. It is most often perceived as a serpent. On the surface it almost appears as the serpent is being passed back and forth between the two dippers. It is worth noting that in 2012 CE, the two stars that make up the binary star system of Alpha Draconis were at their greatest separation from each other in their orbits. This means that they will begin to get closer from this point forward. It has been said by many that December 21, 2012 was the midnight point of the Kali Yuga, and now we begin our ascent towards the next Yuga: spiritual spring as opposed to the current spiritual winter season. As a point of reference, this separation between the two of them has been steadily occurring since approximately 3800 BCE, so if it was a great time of Renaissance then, what do we have to look forward to? Whatever it is, it will be grandiose and intense.

This was the beginning of the Bronze Age. Humanity was in the middle of a very dynamic evolution with technology and society changing

rapidly. The great building of the complex at Gobekli Tepe was already thousands of years old, withstanding the test of time as possibly the greatest achievement of the Neolithic era, and arguably the Sphinx and the pyramids had already been in existence for several thousand years.

In draconian times, the constellation Draco was named Taweret in ancient Egypt after a beneficial goddess of pre-dynastic Egyptians. Her name simply means "The Great One," and she is a goddess of childbirth and fertility. Another title that often times accompanied her was "mistress of the horizon." We will discuss her in greater depth later in this book. The star that was to become Thuban had a different name, too, if it had a name at all. This is evidenced by the fact that the name Thuban is Arabic in its etymology, and thus nowhere near as old as the timeframe we are addressing. In Arabic, Thuban means snake, and thus it is easy to see a connection. Thuban was the star closest to the North Pole until about 1800 BCE, and it was superseded by another star, Polaris. As we all know, one of the most ancient symbols used is that of the serpent in one form or another. The most common of these is the ancient Egyptian ouroboros, but there are depictions of serpents in ancient belief systems dating back thousands of years. What makes this interesting is that these depictions more or less span the globe. This is also one of the common correspondences of the Typhonian and draconian currents. Serpents myths can be found everywhere: from the area of Cambodia to the Southern, Central, and Northern America continents, stories of serpents are common, and usually have similar characteristics. In my opinion, this is not a coincidence that this was occurring at the same time that Draco was stirring, so to speak, but rather a hint at something greater.

As Draco ascended to prominence, humanity took great strides forward in its development. As times changed though, so did the climate. Keep in mind where this time falls in the geological evolution. This is the period after the most recent ice age. I want to take a side detour before resuming our conversation about the people that would eventually become the early Egyptians. For a little bit I want to turn our attention to the lifeblood of Egypt, the Nile.

The Nile is the longest river in the world, and is the only river to flow to the north, rather than the south. Before becoming the Nile that we already know about, it started off from two different sources and merged to become the Nile that flows through Egypt that is known back into antiquity.

Each beginning point has a related name. The tributary that starts to the east is known as the *Blue Nile*, and has its headwaters in Ethiopia at Lake Tana. The tributary that starts farther south and almost directly down from the confluence is the *White Nile*. Its origin point, while technically unknown, is either in Rwanda or Tanzania, or both. Rusumo Falls lying on the border of the two nations are the commonly accepted headwaters, and Lake Victoria factors into the equation, too. The two merge around the ancient city of Khartoum. Ironically enough, it is a fairly new city, although I'm sure that wasn't always the case during history, but if anything was there before it, it has been buried in the sands of time.

Sometimes these things happen when researching a book. You think you're at the point you want to be at, but then new information comes to light and it makes you have to edit and expand what you were saying. If you're lucky, this happens early in the process, like it did me (Thank you guides and teachers!). Anyway, yes, there was a spot near this point of confluence. A few miles up is the ancient town of Wadi Halfa. Buildings were discovered there that date back to 100000 BCE, so vastly predating events we've discussed so far. The way this fits into what we've been discussing is that the same kind of burial oval pits are found here, showing continuity with previous discussions. So in essence, this had existed and been long gone before what we have been discussing elsewhere. It is worth noting though, because it shows that type of burial being present back to 100000 BCE. This tells us that by the time it came to the ancient Egyptians we've been discussing, burial practices have been developed and long lost, so what these ancient Egyptian people developed were extensions when it comes to the mass consciousness of development of the human species. These buildings though, were not permanent, and thus add credence to the nomadic lifestyle common until much, much later. This urban center did revive though, and came back as the town of Buhen in Egypt in the Middle Kingdom.

In approximately 3400 BCE, the Nile shifted eastward from its original channel. While I could not find the specific geological cause for it, what occurred because of it is worth noting. The first geological occurrence was the formation of the Sahara. This was a result of the shift. Also, when the Nile shifted, it also moved it away from Nabta Playa, and if you remember correctly from above, this was approximately the time regular activity on a repetitive basis ceased. There is also a good chance that this

impacted the Sphinx, because water lines have been found in the foundation that challenge orthodox views, so there could be a definite connection, and in my personal opinion, it is there. Keep in mind that all of these changes occurred during the draconian Egypt time period, which was still pre-dynastic, and coincided with the shifting Draco constellation. This also occurred during the Typhonian period of which Mr Grant writes. History tells us though, that in the long run, this shift of the river's course was a good thing, as the growth of the Egyptian civilization tells us.

Eventually the previously discussed tribes made their way up the Nile and either became the Badari people, or blended with the Badari. In any case, as they moved north, they took their practices of sky gazing, ritual sacrifice, sculpture, and their budding death cult with them. Some even speculate that Neanderthals were living side by side with these people. Who were the Badari, though?

This name was given to them due to the town El-Badari where the first archaeological evidence for them was found. They were present in the Nile river valley practicing basic tasks such as agriculture, fishing, and the domestication of animals. This brought a few key things into being. The first thing that it gave the area was a very basic society, as well as the beginnings of improvement by choice and design, for they practiced animal husbandry, breeding the best stock possible. They also brought agriculture to the area. Pieces of black and red pottery have also been discovered there, which can easily be seen as early influences on the draconian era. Amulets have been discovered, and we see an early picture of how magick and religion was beginning to take root. Also interestingly enough, sickle blades were also found that have been tied to them. This metalworking was advanced by the next group of people discovered; the Amratian culture. The Amratian culture got its name like so many other ancient peoples, from the location where remnants were found. In this case it is the city of al-Amra. They brought further trade development and metalworking of the Bronze Age to the region. The Amratian culture was simply the Naqada I people superimposed over the Badari people. One of the advancements that they produced was that of stone work and pottery. Hence the basic society of the Badari became something more complex, and longer lasting, too. Copper was also imported via these people at this time, and even small amounts of gold moved through the area. An important social trait that they brought to the area was the development of an elite class of society, which would

strongly set the stage for later development, particularly with the rise of the pharaoh. The Naqada I people were the first of consecutive peoples that eventually led to pre-dynastic times. Sharing traits of the Badari, they brought tombs more to the forefront than in previous cultures, placing more importance on death and the dying process. They also developed pottery art a step further, and began to use more blacks and darker hued colors. Interestingly enough, the name "Naqada" comes from the necropolis near the town of Nubt, which was the town of gold, and would later be known as Ombos. Following the Naqada I people and their Amratian culture were the Naqada II people, and the development they contributed was highly significant because they brought another precursor of hieroglyphs into existence. A large part of that body of knowledge came from the Dogon tribe as discussed above. This would have been occurring around the same time that the same thing was happening in Mesopotamia. This was also the period during which villages transformed into towns, and the capital of the Naqada people was at Ombos, which was a temple school where Set was strong.

Let's take a moment to recap what all of this means, then. By the time of the Naqada II people, it can be safely deduced that the area and culture already had many pieces of the puzzle of civilization present. Star watching, sculpture, sacrifice, rituals for the seasons, possibly a cattle cult, probably a death cult, agriculture, fishing, domestication of animals, animal husbandry, pottery, commerce, trade, stone work, gold, copper, social structure, and a precursor to hieroglyphs were all present at that time in some form or another. Copper and gold were present at this time, with copper being an import, and gold only occasionally traveling through, but they were not initially being worked with as one would expect. That was really the final piece to come into being, though. At this point, all of the building blocks of society were present, save metal working, and yet we're still one step away from pre-dynastic Egypt. The Naqada III civilization gave us that, though, but they couldn't have done it without metalworking, which we'll discuss now.

In the greater scheme of things, Europe, North Africa, and the land that is now known as Iraq were all undergoing the Neolithic Revolution. This was the revolution of agriculture. As we know from archaeology, this was one of the strengths of the Mesopotamian area in particular. Thus there

are two very strong evolutions that are happening: 1) the beginning of the Bronze Age, and 2) the Agricultural Revolution.

Finally, from a geological perspective, this was a very transitional time, ushering in the Blytt-Sernander paleoclimatology epoch of the Atlantic Period. This was a time during which temperatures were on the rise in Northern Europe, and of course this would have precipitated into Egypt, at least partially. Also around this time, the land of Egypt was going through climatological changes that became cyclical for the better part of 10,000 years. The basic cycle was thus: A period of dampness, vegetation, and lush greenness, followed by a period of desolation and desert like conditions. The general rule of thumb is that each of these cycles lasted about 2,000 years, but in recent centuries this cycle no longer swings back and forth like it once did. When this time period was complete, Egypt was left with the Subboreal climatological period.

This was also before the Minoan eruption in the Mediterranean Sea, which is believed to be the eruption that sank Atlantis, and that caused the Great Flood spoken about in so many ancient myths. Of course this is based on a number of questions and assumptions about Atlantis, but so be it. Another event that had not occurred yet was the Kamil Event, when the Kamil Crater was formed in Southern Egypt by a meteorite impact, which might have affected the area around Philae, as well as Nubia.

On a more social and cultural level, this was the time before the unification of ancient Egypt. This was the time of the two lands. Upper Egypt, nearer to the heart of Africa, and Lower Egypt, closer to the northern Mediterranean coast, were ruled by different people, and different deities were governors of the lands. Upper Egypt was known as Upper because of the fact that the elevation was higher than it was at the delta. This is what causes the Nile to flow from south to north.

There was much trade and interaction between the two regions, even though their rulers and governing deities were different. After all, the Nile tied both kingdoms together, and transportation heavily depended on the currents of its waters. Trade wasn't just confined to this region, though, and trade was also occurring between Asia, India, and Mesopotamia. Domesticated animals were common, but agriculture was not as common as it was in Mesopotamia and unlike Mesopotamia, there were no cities laid out in grids. Agriculture still existed, but simply not to the degree that it achieved in Mesopotamia. The economy of Lower Egypt was more focused

on money and commerce, with rich families ruling the towns, while Upper Egypt focused more on agriculture, trade, and other goods. The ruler of Upper Egypt was known for wearing a white crown, while the ruler of Lower Egypt was known for wearing a red one.

To recap, we've thus established our origin point as a time of great industry and evolution. We've discussed how it has all descended from a potential central point of Nabta Playa, yet we know that it goes further back than that. This is the timeframe that the roots of the western tradition truly stem from, as there was much happening in Egypt and other areas of Europe that would create the foundation for much of what has been built since then. We have a time not unlike the more recent Renaissance, but on a completely different scale: rawer, more primal, and heavier handed.

Vision of Draco

This was also when religion became codified. In Egypt in particular, some of the neters became so deeply entrenched in the mass psyche that they still exist today. Hoor, Set, Tehuti, Anpu, and Ausar, all come to mind immediately. Of course there were more than these, but these have been some of the most endearing and enduring throughout the ages.

It is believed that the word "neter" is the root word for "nature," and that the deities of ancient Egypt were personifications, animisms even, of raw forces of nature. Thus, what we have here is an early idea that was later advanced by the Greeks; that primal forces of nature could and were identified and personified with deities. Similar to the Titans of Greek myth, these beings were the elders of the pantheon, and embodied natural forces, environments, and events.

This was not the original state of neters in Egypt though. The system above is simply the most well-known system of ancient Egypt. However, when we put this together with what was discussed before about the practices that migrated out of the heart of Africa, we can see that this was the capstone of development of those systems. At the time of draconian Egypt, this wasn't necessarily the dominant belief system. During draconian Egypt the kingdoms went through many different phases, one built on top of another, blending and synthesizing with other belief systems and practices. It is theorized that in the beginning of beliefs in pre-dynastic Egypt was a practice or related practices that were continuations and

evolutions of the African Spiritism previously discussed. In the earliest references to Ancient Egyptian society, there were many villages throughout Egypt that would eventually become Nomes. To understand Nomes, simply think of them as villages for now. Of course there is more to them than just that, but for the purposes of this chapter, that parallel will suffice. The wave of people and cultural development known as the Naqada III people brought with them the development of these Nomes, and with the development of the Nomes came the true roots of Upper and Lower Egypt. In Lower Egypt, there were 20 Nomes, and in Upper Egypt there were 22.

Each of these Nomes had a particular animal that was seen as their protector spirit, generally referred to as a fetish. In truth though, it was more than just a protector. The view that the people had towards it was more interactive than simply a supplicant role. It was a symbiotic relationship, one feeding the other. This is reinforced by the fact that a common theme running through Egyptian beliefs is the idea of oneness, brought up from the heart of the continent. So you could have the Nome of the Hawk, which would be associated with Hoor, while another was the Nome of the Jackal, which would be associated with Anpu. This of course leads us to the ever present question of Set. What is the animal that his head is based on? Theories range wildly from Aardvark to Anteater, but each theory has its holes. When Occam's Razor is applied, we get a different theory, yet one that is just as plausible. This theory is that it was an animal that simply went extinct. While mass extinction events are generally looked at more than gradual extinctions, extinctions happen all the time. For example, in the early 17th century the Auroch went extinct, and it had been around for thousands of years. When this is considered, it can be safely concluded that we may never know the creature whose head is on the body of the Egyptian god Set. Interestingly enough as a side note, the oldest depiction of Set dates to the time period of draconian Egypt.

Thus it is easy to see how the pre-dynastic deities got their starts. From these roots, a very rich Egyptian tradition has sprung up. However, in the early days, this belief system would have included animal sacrifice at least, if not human sacrifice. There are no records or references to human sacrifice during these times, but animal sacrifice is believed to have been present, and it stands to reason that human sacrifice would have most likely been present as well, especially considering the fact that a large part of this belief system had migrated up from Africa, and it was present there. It was

a common belief that spirits should be petitioned for favors and blessings. Spirits generally fell into two categories: the friendly ones, or the scary powerful ones. Generally, they required something in exchange for their effort. To this day animal sacrifice is still part of the Afro-Caribbean Diasporic tradition, and this gives us evidence of its consistency.

Because of this though, the power of certain spirits varied from town to town and region to region. This totem animal and sacred ceremony eventually led to temples being erected for those purposes in individual Nomes. Hence, the most logical evolution would have been a temple for Set, a temple for Anpu, etc., and this is exactly what wound up happening over the next few centuries. As Hoor rose to prominence, classical Ancient Egypt religion was taking form, and part of this was seen in the passion plays that sought to demonize and expose the age of Set. What happened in the draconian period was that the age of Set was strongly looked down upon, and even removed from their records to the degree that there is not much material in existence in modern times that gives us insight.

Ancient Egypt went through a period of extreme spiritual evolution during this time. It found itself evolving away from Spiritism, blending beliefs and practices of indigenous people with beliefs and practices brought through trade and commerce, and finally, these were mixed with the beliefs of the new people on the scene. This did not happen overnight though, and it can be conservatively assumed that a lot of that synthesis was only beginning to occur then. Spiritual beliefs were literally being born of blood and constantly evolving. The consciousness of this time period was a lot more primal in a lot of ways than it is now. It was simply a different era in time, with a different relationship to the environment and because of that, things were rawer.

Venom of Draco

This was the beginning of a kingdom that was forged in blood and iron, to borrow a phrase, and that had some of the darkest of magicks associated with it. However, this is also one of the reasons it is such a small sliver of time. During this period there were already complex and theatrical burial rituals being used, and traditionally the burials faced west. Considering that this was also the beginning of the Bronze Age, there was another evolution that was occurring, and that was in the area of weapons

and implements. Crescent axes, bracelets, daggers, dirks, necklaces, and new swords could all be found in common use, both secularly and religiously. Towards the tail end of this time period this new metal was discovered and worked with in Turkey, and while it was from there, the proximity Egypt has to Turkey tells us the Egyptians would have encountered it almost immediately through trade, if nothing else.

Let's take a closer look at this for a second. In Egypt we have two individually unified kingdoms that were comprised of smaller groups based around Nomes, and each Nome had an animal, plant, or other item as their totem. As part of their spiritual practices, they would sometimes sacrifice animals and/or possibly humans to the spirits of those totems. On top of all of that, metallic weapons and implements were making their presence known for practical and spiritual uses. The reputation of Egypt as it is recorded in the Judeo-Christian Bible was coming into existence. The reputation that Egypt had as being home to the blackest of magicks was created. The idea that the most potent ancient magick was Egyptian to the degree that it was included in the Bible, was being spread about in the region, and through reputation, the two kingdoms of Egypt grew in overall reputation and power. We also know that this time period was in the past by the time the books of the Old Testament were compiled, because archaeology has revealed that Hebrew people were not slaves in Ancient Egypt. Overall, this was known as the time that Set ruled the land.

This period wouldn't last long, as a major event changed everything in the area. This was the unification of the two lands under who history records as Menes. When this unification occurred, Ancient Egyptian evolution took a large step in an important direction, evolving from the belief systems we have been discussing, to a belief system heavily rooted in the solar-phallic deity paradigm that was beginning to form. One thing remained though, and that was the theocracy that became a hallmark of Egypt. Of course this changed when Hoor took over and the divine lineage of the god man pharaoh became established, but before that occurred, it was a much different environment.

Hoor and Set

If you're not that familiar with the story of the conflict of Hoor and Set, I will provide a brief recap. Set kills Asar out of jealousy, and Hoor is

created to wreak vengeance on Set. Their conflict played out in many different encounters that became the classical passion plays of ancient Egypt. Finally, when the battle is settled with the intervention of other deities, Hoor received the Lower Kingdom, and Set received the Upper Kingdom. Hoor's land was that of the black soil, thus becoming the black land. The blacker the soil, the more fertile it is. Set was given the Upper Kingdom, which was the red land, the land of the desert. Eventually Hoor grew to prominence as discussed here, to rule a unified kingdom, which set the stage for future dynasties. This turned Set into a Neter without a country, and so he roamed the deserts. Psychospiritually, to put things into perspective, one of the things Set is known for is for guarding the entrance to the western desert, which was not only the land of the dead, but was also the entrance to where gold could be found. What a wonderful metaphor for the wisdom that can come from him if the price of the desert is paid. Between ideas like this and the times that were mentioned above, it is easy to see how connotations of evil could easily be attributed to him.

Cocooning

With the unification of Egypt, things drastically changed from the previous draconian era. No more did Set rule the land, rather he was replaced with Hoor and a focus on the Sun. There are many facets to this diamond, and I will address some of the important ones here. As solar-phallic worship increased, the atrocities, darkness, and heavy handedness of the age of Set were ended. Set became a pariah in a lot of ways, and only at this time could he be seen to correlate to what would later become the devil of the Egyptian pantheon, if a gross parallel is to be made. There was some backlash to those dark nights, both spiritually and socially. Spiritually, the Sun became the focus, and socially, the pharaohs took on the role of Hoor made flesh, and this was passed on from generation to generation.

As this was occurring there was something mirroring it, interestingly enough, in the sky. As the draconian period waned, an interesting corollary was occurring, and that was the fact that the two stars positioned at the North Pole were beginning to move away from each other in their individual orbits. Alpha Draconis and Alpha Draconis B began to follow their individual orbits away from each other, and life here on earth reflected this, or they reflected the changes that were happening on Earth. Whatever

the case may be, the fact of the matter remains that as the two stars that were located at the North Pole began to separate from each other profound changes in human evolution began occurring, particularly focused on the introduction of a solar-phallic paradigm.

Because of this persecution by those that worshipped Hoor, Set was ostracized and his followers persecuted. In order to survive, they went underground, meeting and existing as cults. This went on for the next several thousand years, and was recorded by the Romans when they were dealing with cults of Set, Anpu, and Aset. It could be metaphorically said that with the rise of the Sun, the followers of Set retreated back into the darkest of shadows in order to survive. This idea makes it one of the oldest representations of a recorded underground movement on the planet. Through this occlusion, it has persevered into the present time. The ironic and interesting twist to this, though, is that in a lot of ways it is almost becoming as organized now as it was then. Almost without doubt, there are more people working with draconian and Setian energies now than there were then.

Regeneration

It is fascinating to contemplate the fact that as Alpha Draconis and Alpha Draconis B begin to move back to tighter orbits around each other, we find ourselves at another evolutionary point in the development of humanity. No matter your view of the world, something special is happening right now. We are seeing a large evolutionary step occurring in society. Old structures, responses, and attitudes are being challenged collectively and individually. Technology is developing faster and faster, and attention spans are quickening in a harmonious tempo. Religiously, with the separation of the two stars, we saw an increase in the solar-phallic paradigm, but also so many changes to society that they may be incalculable. While Set may have been cast out into the desert, he has never truly disappeared. He has been in the shadows of the age of the Sun this whole time lurking, and knowing that his time will come back around because everything is cyclical. Even as I write these words, I think to myself: “Gee, Bill that sounds slanted!” But as I ponder that, it occurs to me that in less than the last hundred years, the character of Set has gained more

prominence, understanding, and exposure than most, and it seems to be growing each year.

As every chemist knows, it only takes so much of an influence to induce critical mass, which will produce a permanent change in the overall group. Hence the fact that interest grows in Set year after year in the recent past tells us that we as a species are building towards our next major evolutionary step that may last thousands of years. Of course it is wise to remember that it's not just Set that is in this position. Any deities that are of this age would fall into the same category as he. This list wouldn't necessarily include deities that are older, nor would it include deities that are substantially younger, but any deities whose roots are around 3800 CE could be viewed as entities that are intertwined with Draco as it dances with our North Pole in a long, slow, waltz. These entities are gaining prominence again, as the stars close their gap. In approximately 7000 CE, Thuban will be the pole star again. What has occurred between then and now is all being encapsulated in a quantifiable amount of time, and as this occurs, we can now look to other human epochs throughout history through the lens of Draco, and see how intertwined the celestial and terrestrial cycles are.

Without the influence of these draconian nights, certain influences would be absent in current magical thought. The grandeur and darkness of Egypt would not be as pronounced, nor would a lot of Qabalistic work be as advanced as it is. The best illustration of this is regarding the Qliphoth of the Qabala. The Left Hand Path, as it were, would not necessarily be as advanced as it is. Or conversely, if it was just as advanced, it wouldn't necessarily be as advanced in the same way. Egypt has contributed greatly to the richness and depth of the Western Esoteric Tradition, and without its dark draconian roots, it would not have the same impact on the psyche as it has now. Ideas of curses on tombs protecting the bodies and belongings of the pharaohs might not be as scary, and nights in the shadow of the pyramid wouldn't be as dark.

What makes it interesting now is that draconian teachings are being looked at in a new light and context. No longer is the evil nature emphasized, but rather more psychological approaches are taken to work with it and understand it. At this point it's basically understood that the potential for evil is present, just like it was then, but now a new approach is required because society has evolved along with the individual person. Collective consciousness has evolved in tandem with individual personal

consciousness. The world now doesn't as readily exist that is conducive to those practices as it used to be. What makes things exceptionally interesting here is that something else major has changed, and that is the fact that there is simply more. There is more of everything. There are more ways to convey ideas. There are more ways to reach people. There are easier ways to reach people. Everything is increased dramatically from where it was during the draconian times. Thus the current can be more fluid and resilient, yet still maintain its occult nature. A proliferation of sorts is occurring and because of this, an influx of ideas and innovations. This same sort of proliferation occurred during draconian times, but it was on a different scale than it is now.

In some ways, this is a response to the solar-phallic paradigm. In a way, this is the interplay of light and dark, shadows and light. Through this polarity lens, we also notice that this becomes another metaphor for living in a polarity based existence. One could easily wonder about where the future goes. After all, the human species is currently undergoing a growth period when it comes to religion, spirituality, and all moral and ethical dilemmas that exist. Currently the polarity that is predominantly present in society is that of extremism, conservative vs. liberal. As we evolve in the near future and the two stars begin to close the gap between each other, we find ourselves poised at a great unification once again. Only this time, the unification is of a different nature. At that time in history, humanity needed political unification, which was going on all over, and now at this point in history one of the things that humanity could use is unification between the flesh and the spirit, or at least a reunification.

Finally, on a lighter note, it is also worth mentioning that as the draconian nights of Egypt faded into the past, the island nation of Atlantis disappeared. Is there a tie between draconian Egypt and Atlantis? There are many out there that say there is, and several books have explored this possibility, especially considering the fact that the original Egyptians traded all over the area, as discussed above. I'm not going to get into that here because that could be an entire other volume, but it does bear mentioning at this moment for context. This is particularly interesting because it seems that the hunt for Atlantis has picked up in recent years, and in the last few decades, books about Atlantis have been coming out more and more frequently, so in some ways, it is rising as well.

With the current situation we find ourselves in, we have the vantage point of looking back over the last 6,000 years or so and seeing how we've progressed so that we get a greater perspective of what to expect for the next leg of our evolution. We already know that it will be exactly what we need, whether or not we agree with it, and whether or not we think we need it. Granted, it may take several thousand years to develop, but hey, what are a few thousand years in eternity?

How to Use this Book

This is a grimoire in the truest sense of the word, and should be considered as such. We just got done outlining the context and major themes of draconian Egypt, and the rest of this book is dedicated to working with many deities of that era. In the following thirteen chapters you will find brief character sketches of several deities and rituals to execute to connect with their energy.

Most of this material has its roots in the Sphinx Cell, which is a subgroup of the Temple of Ascending Flame. If you are a member of the temple, you could also have the temple's sigil on your altar during these workings if you wish. If you do so, anoint the sigil with blood before the workings. If you are not a member, then feel free to skip this step. Most of the components for the rituals that follow are easy enough to obtain. They usually consist of candles, incense or oils, and images of the deities, but a few rituals do require a few more items, such as pendants you can consecrate as talismans, etc.

It is wise to read through the rituals before simply executing them, as some have things to have prepared ahead of time. Each chapter is stand alone, so you don't have to read the rest of the book in order, and you can feel free to skip around from chapter to chapter if you desire. I did my best to keep the entities in here restricted to the period of draconian Egypt, but there is at least one exception. For the most part though, the rule of thumb employed was "the older the better," as these are the deities that were common in this timeframe. Feel free to add your own influences and spiritual preferences to what you find in here, and also of particular note is that if you want to focus on authenticity, you could easily incorporate beliefs and beings from what has become the Afro-Caribbean systems of spirituality, as they are both the precursors and descendants of the tribes in Africa that influenced early Egyptian thought and development.

You may see a lot of words that are spelled in ways that are foreign to the modern mind. This is because in the ancient Egyptian tongue, usually vowels were not used. There is a lot of information and debate about the ancient Egyptian language in general, and if you feel so compelled, feel free to research on your own. It becomes especially more difficult to work with the further back in history we go. The easiest way to work with this in the text that follows is to do your best when pronouncing these words. Technically, magically speaking, there is no right or wrong way to pronounce words, because it is your purity of intent that garners the attention of the neters. Pronounce them as you feel appropriate, and know that, like all deities, the Egyptian neters are above such petty concepts of whether or not something is pronounced correctly.

Most of all, enjoy the material! Adjust to your preference and may this enlighten you to the era of draconian Egypt.

CHAPTER ONE

Anpu

Anpu, also known as Anubis in Greek, was the original Egyptian Lord of the Dead before the death of Asar (Osiris) that occurred with the rise of the Asar cult. As the stories go, Anpu vacated the spot as a sign of respect for Asar, and became the lord of the embalming process, funerals, graveyards, the weighing of the soul in the hall of Amenti, and ferrying the souls into the land of the dead. Highly shamanic, Anpu is a guide that can help us find the correct path when we seek his wisdom. Different myths have different lineages associated with them, but the oldest myths say he is a son of Ra. However, through the centuries his lineage changed several times, and drastically at that, as did his role as can be seen above. In his book “777,” Aleister Crowley corresponds him to Hod on the Qabalistic tree of life, which is also where Mercury and Hermes are placed, due to their psychopomp natures. However, since that was a later addition to the legend of Anpu, there would be a different Qabalistic correspondence for him that would correspond to our work. We will be working with him to guide us to deeper into the draconian mysteries of ancient Egypt that time has forgotten. We should also remember that the role of psychopomp attached to Anpu rose during the early Hermetic era, and didn’t reflect earlier Egyptian periods and teachings.

Preparation

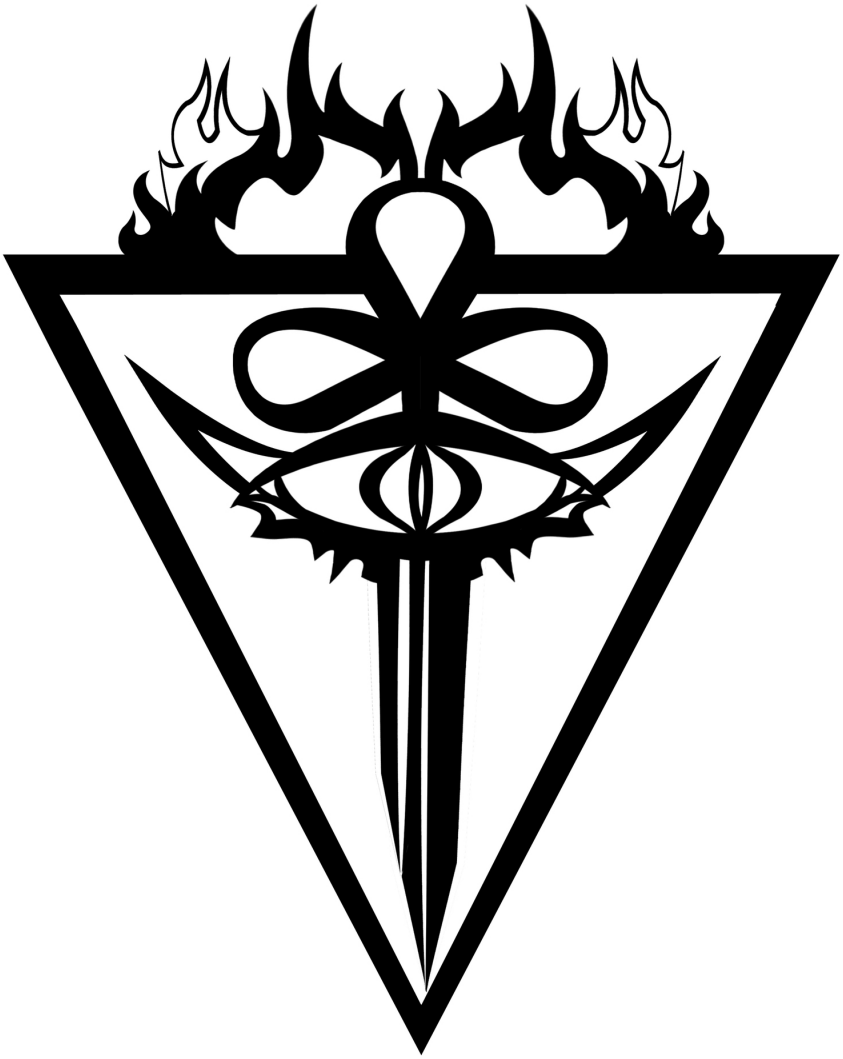
For each working, arrange your temple in line with your tastes, including images, statues, or other items that depict Anpu. However, there are two things to pay extra special attention to. The first is the incense. You can use dragon's blood, frankincense & myrrh, or any other incense that was used in ancient Egypt, but avoid using any that come from other traditions as the nature of the work is specifically ancient Egyptian. Ancient Egyptians were also known for their use of oils, so feel free to use oils in addition to the incense, or as a replacement. Raise your inner energy through your usual preferred methods, and anoint at least one of the items or images with a few drops of your blood. You can use a substitute instead of your blood, but if you do, keep two things in mind. First, using blood in ritual, especially during draconian Egypt times, would have been the norm and not the exception. Secondly, if you are uncomfortable using blood and want a replacement, you could replace it with an oil, but like the incense discussed above, make sure it is an oil that is in line with ancient Egypt. If you choose to use music, use music that is in line with ancient Egypt, and in the beginning of the book you read about what instruments and sounds this might entail. You can also feel free to perform your own music for the workings if you choose.

Day 1:
Dedication to Exploration

The purpose of this working is to self-dedicate for the goal of exploring the draconian Egyptian mysteries. In short, this can be seen as a pledge to one's self of commitment to exploring these lost secrets. Before this working, choose a pendant or ring to correspond to your new direction. Activate your temple normally. Assume a seated position in front of your altar and begin meditating while chanting "Anpu Pert" ("Anpu, appear") until you feel your consciousness has sufficiently shifted. When you feel his presence, dedicate yourself to the mysteries he will reveal by sacrificing your blood onto the item you chose to represent your commitment to the ancient Egyptian mysteries. As you drop blood, pledge your oath as you choose. This also means it would be good to write this down ahead of time and have it prepared for this working. When finished, close your temple as you normally would. Then begin wearing or carrying your item, at least through the duration of this working, or longer if you feel compelled.

Day 2:
Evocation of Anpu

For this working, you will need some sort of scrying device, such as a black mirror, a bowl of water, or something similar. The preference here would be a bowl of water, but technically any scrying device would do. Using a bowl of water to scry is something that goes back to ancient Egypt, and while that isn't exclusive to Egypt, it was commonly used there, as papyri have told us. Make sure that it is energetically charged before this working. The focus of this day's working is to evoke Anpu to visible appearance. Prepare your temple as per the usual, but after the temple is open, begin the chant "Anpu, WrH!" This is pronounced "wrh," almost like the sound a bird makes. The easiest way to spell the sound in the English language is "whirr." Continue chanting this until Anpu appears. The translation of this chant is: "Anpu, anoint!" Thus you are receiving benediction from Anpu for the next leg of your journey. When he appears, greet him as you see fit and ask him for a mark or word that is to be used as a special, personalized link between the two of you for these workings. After you receive the vision of him marking you in some way, close the ritual and your temple as is appropriate.



The sigil of Anpu

Day 3:
Anpu's Temple/Dream Working

Prepare the temple in the usual way, but this time only use oils rather than incense. You can use them in an oil diffuser, to anoint your statuary or imagery, or on a candle to activate the scent. After the temple has been opened, explain to Anpu why you request to visit his temple. It may be helpful to write this down to organize your thoughts ahead of time. After reciting this confession, close the temple appropriately and go to sleep, visualizing and meditating on going to his temple to receive further

instructions for the next month. He will give you insight on your path as is appropriate to your current evolution, and you will see changes over the next month that signifies this information.

After the completion of this three day ritual cycle, you will have a dedicated talisman, a mark from Anpu, and further insight into how to progress on your personal development and spiritual path. This information will be in addition to the information you normally receive as you move forward, and it would be wise to look for this information in the direction of the dead. Perhaps you catch a news story on television that is set in a graveyard. Or perhaps you pass a funeral on the road and it triggers a thought process within you to resolve a spiritual quandary. Whatever the manifestation, record it in your journal and co-create its unfoldment.

CHAPTER TWO

Set

There's not much else that can be said of Set that already hasn't been, so I will not try to be comprehensive in this material. Rather, I will hit on key points that are applicable to this working and to the context of this book. Originally, Set was the god of change and the desert, but over time with the rise of monotheism and the Abrahamic faiths, he became the Egyptian equivalent of the devil. Among other things, he corresponds to the desert, the desert winds, storms, chaos, and all things related to desolation. He is the slayer of Asar (Osiris), his brother. His sisters are Aset (Isis) and Nebet-Het (Nephthys). Married to Nebet-Het, one of the stories say that he raised Anpu, and that Anpu's conception was through the sexual union of Asar and Nebet-Het. Thus, Anpu is the "biological" child of Asar and Nebet-Het, but raised by Set and Nebet-Het. Later in Egyptian thought, Set merged with Sutuach and Apophis, which added to his reputation and enhanced his devilish parallel.

While he is a draconian deity, a lot of his story mentioned above didn't occur until after the rise of the solar phallic paradigm. In the early days of Egypt his character was not as well developed as you see in that paragraph. These characteristics were later additions to him, and this was true of many other deities as well. If you choose to work with Set in a pure draconian fashion, you would remove the familial links and context mentioned above, and focus on him in his original role of being associated with the desert, change, and storms.

Another correspondence of Set that has been discussed in recent decades is that of the initiator. It is through working with him that we bring ourselves into alignment with the beings and energies of the night side. In

ancient Egyptian stories, it is Set that goes out in front of Ra's solar barque as it travels through time and space, slaying the monsters in the way. Thus, he is the one that clears the path for our progress. However, he does this through the swinging of his scythe and the carnage that comes from the birthing process. He is not the gentle initiator, nor is he known for his compassion, but what he gives in return is more than the price we pay. In exchange for working with him, he gives us autonomy, personal power, sovereignty, and strength. He illuminates the darkness by teaching us to see with our night eyes into the dark recesses of the unknown. He strips us of those things that blind us, and purifies us through the heat of the desert. Self-reliance is a major part of his being due to the fact he is a desert dweller, and he can show us how to rely on the self and to stand strong in our own power when necessary. However, he also teaches us adaptability to changing circumstances, a skill he mastered long ago when navigating the shifting sands of the Egyptian desert.

Being a major factor in the life of Anpu, he is the one that is largely (if not wholly) responsible for how Anpu developed. This is important to keep in mind because it tells us if we want to understand him, we can look to Anpu for insight, and if we want to understand Anpu, we can look to him. When analyzed, it is easy to see how Anpu grew to power, gaining a knowledge of magick from Set. This connection is important to note because it shows the three way relationship that exists between Set, Anpu, and Nebet-het. In the first chapter we made contact with Anpu, and the connection we make now is with Set. In chapter thirteen we will make a connection with Nebet-het, or you can work with her after this chapter. While not purely draconian, these three together are their own family unit, and it is through understanding and working with this triangulation of energies that we put ourselves into an empowered position to access the hidden wisdom of the night side and the gnosis that comes from its exploration. The first working with Anpu was the path finding. This working is the second in the series that focuses on the initiation into the mysteries of Set and the development of skills necessary to navigate the desert.

Preparation

Prepare your altar and sacred space as you choose. Having an image or more of Set on the altar will invite him into your space and make him feel more comfortable. Yellow or gold candles are recommended, and in addition to these, you could have a black candle or two as well. If you choose to use incense, use something bitter, such as storax or benzoin. Also have a rock or a stone of some spiritual significance to you on the altar to be used in the working of the second day. If you choose to use music, use music that is in line with ancient Egypt, and in the beginning of the book you read about what instruments and sounds this might entail. You can also feel free to perform your own music for the workings if you choose.

Day 1:
Desert Initiation

Cleanse and prepare your ritual space in line with your beliefs and personal practices. Once the space is set, adjust the temperature in the space until it is as hot as you can safely get it. When you've hit that peak temperature, light the yellow or gold candle in front of you. Perform a breathing method to raise your inner energy and chant "Vovin" eleven times, then begin the visualization. Vovin is the Enochian word that means 'dragon," thereby connecting you with the times. You are alone in the middle of a vast desert of fine golden sand. It is noon, and the sun is high above, relentlessly beating down. Your lips are parched, and your throat is dry. The sun and the heat induce visions, creating an altered state of consciousness that opens you to receive inner plane gnosis. In the visions, when the sun is beating down on you, you are bathed in light and fire. This is a purification process through the blazing sun and heat. This is the purification process that Set underwent in the desert in his youth. This ritual and the gnosis you obtained when drenched in sunlight will enlighten you further on your path. Commune with the light and heat for as long as you want, receiving the wisdom of Set and becoming purified in the process. After the working, record the visions in your journal.

The sigil of Set

Day 2:
Set the Elder

Cleanse and prepare your ritual space in line with your practice. If possible, sit on stone, concrete, or hold a rock of any kind in your hands while executing the ritual. Raise your energy per your chosen practices, and chant the name “Set” at least eleven times, but continuing until you feel the energy rise in the room and you have entered into a state of altered consciousness. When that point has been reached, begin the visualization.

You are standing at the base of a huge mountain range, protruding from the endless, hot desert sands. The stone is bleak and barren, with almost no hints of life on it. As you trek closer looking for cover from the blazing sun, you spot a small entrance to a cave halfway up the mountain. An arduous and perilous path awaits you, yet with perseverance and focus you climb up the narrowing path. As you get closer to the entrance you smell a familiar scent; that of frankincense, wafting out from the entrance. When you move to the entrance, you see the cave filled with thick smoke and a shadowy figure dwelling within. As you enter, details of the being begin to come into clarity, and you find yourself face to face with Set. This is not the normal Set from classical images though, but rather this is Set the sage; the original old man of the mountain. He is seated in a full lotus position, his massive frame cutting a stark and dark shadow against the stone behind him. He offers a seat across the incense burner in front of him, and trepidatiously you take it. As you make yourself comfortable, you gaze into his eyes, waiting for conversation, but none occurs. Rather, in his eyes you see the cosmos and the dark between the stars. This magnetic pull draws you in, and quickly you find yourself exploring the dark and the unknown. Visions begin to unfold in front of you; visions of untold darkness and unimaginable night side knowledge. Take some time to see what unfolds before you, learning what you can while you're blended with Set the sage. When the visions have ceased and you have received the gnosis, feel the pull of your body back to the cave. After a brief moment, you find yourself gazing at a black shadow. It is the outline of Set, emblazoned on the wall, the smoke slowly wafting out of the cave and dissipating. Taking the path back down the mountain, you return to the sands and waking consciousness in your ritual space. Close the ritual as you see fit, and record your visions and gnosis in your journal.

Day 3:
The Throne Room of Set

Cleanse and prepare your ritual space in line with your practice. For this working, use no incense, but use your preferred candles and candle arrangement. Raise the dragon energy, per the practice of the temple. Once you feel the energy is sufficiently raised, begin chanting "Neb Set," as many times at it takes the increase the energy in the temple and to alter your

state of consciousness. This phrase translates to “Master Set,” or “Lord Set.” When you have achieved this, let the visualization begin.

As the scene unfolds, you find yourself in a posh and ornate throne room. You can tell from the walls it is built out of stone, yet the only light present is candlelight from massive candles on either side of a very large and decorative throne. Seated upon the throne in all of his splendor and regalia is Lord Set. He is power incarnate, and this inspires caution simply due to the respect he commands. He motions you to come forward, and you approach, confidently. As you come closer to him, you feel the temperature in the room rise, but not to an uncomfortable degree. You see the room is covered in gold, and that it is full of riches. Herbal and fleshly delights, as well as all things related to sensory experience are to be found in here, and he gestures widely for you to indulge in your pleasure, whatever that may be. After his gesture, you hear a booming voice echo through your mind, saying “There is a price.” This snaps you back to clear thinking, and telepathically you begin communicating with him to negotiate a price. While he is serious, he is also open to your ideas, and the two of you begin the tedious process of deciding a price to be paid to him for the riches, wealth, and gratification he will provide you from his own, direct throne room. This continues for a brief amount of time until an acceptable price is agreed on. When the telepathic bond ends, your eyes see the throne room and excesses that are encased there in a new, vivid light. To prepare for the treasure, you begin to visualize and feel rapture in the vision, and in this ritual space, you partake of all forms of pleasure you desire. Feel yourself aroused with many emotions and feelings, and let them flood over you until such time that you’ve been satiated. When this satisfaction has occurred, feel your mind slowly come back to your physical form in your temple and close the ritual. Record your experiences and impressions in your journal.

CHAPTER THREE

Ma’at

Ma’at is one of the most interesting neters in the draconian era. Dating back to the Old Kingdom, Ma’at represents cosmic order, balance, and justice. In this way she is more of a principle than anything else. She is often times called the vulture headed goddess, and many times corresponds to truth and honor. Keeping in mind what we explored in the prelude, we can easily see how she is a development of the idea of oneness that so many African tribes have at the core of their belief systems. In her case, this is the idea that in order to have oneness, one must have balance and harmony.

However, as times moved from the draconian epoch to the solar phallic times, her role underwent a substantial change. While she was still seen as the goddess that embodied justice, truth, balance, harmony, and order, she also got a more specific role in Egyptian cosmology. She became correlated to the weighing of the heart ceremony that occurs in the afterlife, and in fact it is her feather that plays a key role in that passion play. In the unseen part of the duat, the weighing of the soul occurs after a person dies, and the heart of the dead is weighed against the feather of truth, her feather. If there was a balance the soul would reach the afterlife successfully and positively. If they did not balance, more spiritual and developmental work needed done, and this would affect the life of the soul from this point forward.

Ma’at is included in this discussion for a few very big reasons. First, no stranger to some of you, she plays a prominent role in the writings of Kenneth Grant, and we are aligning with his work in this book. Secondly, she is technically a draconian Egyptian goddess. Third, she represents the

apex of many of those tribes previously discussed as it pertains to the idea of balance and unity. If we look at the neters as representing cosmic forces and principles, then we also see how she connects with things discussed in this book. Rather than simply natural forces, she also represents cosmic forces, and in this way can be seen as the macrocosm to the neters that are more earth centered. Yes, this point can be argued, and I encourage you to think about whether or not this resonates with you. Finally, there is one other point of note I would like to share. When I was in Egypt many years ago, something that was pointed out to me by our Egyptologist guides was that all goddesses are Ma'at, and Ma'at is every goddess. This illustrates part of the ancient Egyptian beliefs, which are very similar to modern beliefs in that there is a sense that all gods are simply facets of one archetypal male divinity, and the same can be said of the goddesses. This is very similar to things discussed by Dr Carl Jung in the 20th century.

Preparation

For this ritual series, feel free to decorate your altar as you see fit and as is appropriate to your spiritual path. However, when you are setting it up, make sure that the central theme has to do with achieving internal harmony, or harmony with your external environment, or a situation in life where you want to see justice done. If you extend this thought, it tells you that the altar should be symmetrical overall. A very balanced altar is very conducive to working with her. For incenses and oils feel free to either use those that correspond to ancient Egypt, or are very light and full of fragrance, such as different flower scents. Avoid incenses and oils that are earthy in nature and scent. You can have as many candles on the altar as you want, but keep it an even number, and use candles that are white or yellow, or silver or gold. Feel free to mix colors as you see fit, but just remember to keep the numbers even. Also put any images or statuary of Ma'at you may desire on your altar, too. You can also have scales on your altar, or pictures of scales present. If you desire to use music, lyricless is best, and it is especially good if it ties into ancient Egypt.

Day 1:
Harmonizing with Ma'at

Light the candles on the altar and activate the incense or oil. Create sacred space as you see fit in line with your spiritual tradition. Once this is established, chant “anet ara-k Ma’at,” which translates to “Homage to thee, Ma’at!” Do this until you feel the energy in the chamber has been charged. When this occurs, assume a position conducive to meditation and begin the visualization.

It is twilight. The Sun is low on the horizon, half revealed above ground, and half already descended into the underworld. The Sun itself is a very bright orange and crimson, and its rays alternate those same colors, illuminating the sky. You find you are face to face with a single, grey feather. It is approximately the length of your forearm. As you study it, your thoughts wander to the concept of balance, harmony, synthesis, and justice, which brings you full circle to Ma’at. In the fine hairs of the feather you see a light outline of a goddess in profile, and as you study it closer, your mind wanders to a situation in your life that is currently out of balance or unharmonious, and as you do, you feel the consciousness of Ma’at connect with yours, and she proceeds to give you insight and wisdom about the situation that you were contemplating. When you feel the communication has ended, extinguish your candles, snuff your incense, and record your results in your journal.

The sigil of Ma’at

Day 2:
Petitioning Ma’at

In addition to the setup from the previous day, have a written petition on your altar as well. This should be a statement of the situation you want balanced and harmonized that was addressed in day one. Also include *why* you think it is out of balance. After this is placed on the altar, light your candles and incense, and start your music. Create sacred space in a way that is in line with your spiritual beliefs. When this is done, chant “tua-ten Ma’at,” which translates to “I embrace thee, Ma’at!” When you feel the energy in the temple has changed, read the petition to Ma’at. Feel free to get as emotionally invested in the reading of it as you choose, bearing your heart and soul in the process. After you have read it, state “And So It Is

Done." Burn the statement, snuff your candles, extinguish your incense, stop your music, and record any impressions and other notes in your journal.

Day 3:
Purification through Ma'at

Before beginning this ritual, make sure you have the 42 negative confessions printed out or written on paper on your altar. These are known as the doctrine of Ma'at, and in short these were 42 points that a soul would declare in order to make themselves pure before the gods and for the weighing process. As you can see, many of them may not be applicable in a modern world context or setting, so feel free to adjust them as you see fit. Whatever you replace them with, make sure they line up with the same energy behind the original. Basically what you are doing is purifying yourself to receive the manifestations request on the previous day. Here they are in case you do not have them:

1. I have not committed sin.
2. I have not committed robbery with violence.
3. I have not stolen.
4. I have not slain men or women.
5. I have not stolen grain.
6. I have not stolen offerings meant for others.
7. I have not stolen the property of the gods.
8. I have not uttered lies.
9. I have not carried away food. (I.e. stolen)
10. I have not uttered curses. (Either literal or curse words.)
11. I have not committed adultery.
12. I have made none weep.
13. I have not eaten the heart (I.e., I have not grieved uselessly, or felt remorse).
14. I have not attacked anyone.
15. I am not a person of deceit.
16. I have not stolen cultivated land.
17. I have not eavesdropped.
18. I have not slandered.

19. I have not been angry without just cause.
20. I have not debauched the wife or husband of anyone.
21. I have not debauched the wife of [any] man. (Repeats the previous affirmation but addressed to a different god).
22. I have not polluted myself.
23. I have terrorized none.
24. I have not transgressed the Law.
25. I have not succumbed to wrath.
26. I have not shut my ears to the words of truth.
27. I have not blasphemed.
28. I am not a person of violence.
29. I am not a stirrer up of strife or a disturber of the peace.
30. I have not acted (or judged) with undue haste.
31. I have not pried into matters that I had no business in.
32. I have not multiplied my words in speaking.
33. I have wronged none, I have done no evil.
34. I have not worked witchcraft against the king, or blasphemed the king. (Adjust as you feel appropriate.)
35. I have never stopped the flow of water.
36. I have not spoken in anger.
37. I have not blasphemed God. (You choose how to work with this.)
38. I have not acted with evil rage.
39. I have not stolen the bread of the gods.
40. I have not carried away the khenfu cakes from the spirits of the dead. (I.e. I have not stolen offerings meant for ancestors.)
41. I have not snatched away the bread of the child, nor treated with contempt the god of my city.
42. I have not slain the cattle belonging to the god.

Before beginning the ritual, light the candles and scents. Anoint the document with the confessions on it with your blood, or if you don't feel comfortable with that, some of the oil you are using for this ritual series. After you have done this, vibrate "qemam-f nefer," which translates to "Give me what is fair." When you feel the energy in the chamber has been changed and become charged, cease the vibrations. Phrase this however you want, but in short, the statement of the doctrine of Ma'at listed above is a list of things you will avoid for the next twenty-eight days as a sacrifice for

what you requested in day two. Feel free to state this however you want, and if necessary, write it down ahead of time. Thus the nature of this ritual is a rite of sacrifice, and for the next twenty-eight days you will avoid those as best as possible, and in exchange for that, Ma’at will bring balance, harmony, and justice to the situation discussed on day two. When you have read your bargain to Ma’at, recite her doctrine, and then burn both documents in the flames so that it can be carried to the finer planes. When this is done, extinguish your candles, snuff your incense, and record any impressions you may have had during the ceremony.

CHAPTER FOUR

Sphinx

The Sphinx itself is a marvel of mystery. We discussed a lot of basic information about the Sphinx above, and it is up to you to decide what you believe and why. Simply make sure you are clear in your own mind before going into this material. In Arabic, the name of the Sphinx is "Abu al-Haul," which literally translates to "Father of Dread," which adds another layer to its mystery. Why is it known as that? Where did that name come from? Since Arabic is a newer language, how did that name come about? Is this just because of its size and mystique? The original Egyptian name is unknown, so we do not have a point of comparison, we simply have the Arabic name. From this brief conversation, you can see there is a lot of mystique surrounding the Sphinx, and while this may be exotic and romantic, it doesn't clearly reveal the origins. However, knowing the origins is not necessary to working with the Sphinx, as the western occult tradition has been working with the Sphinx for a very long time. This is an axiom that is true for a lot of topics in occultism. You don't have to know the origins of something to work with it, but frankly, it is always wise to do your research as much as you can to ingrain the topic into your consciousness.

Playing off of the mystery of the Sphinx, the western occult tradition has placed a lot of emphasis on the Sphinx for centuries. Usually, the western tradition and how it integrates the Sphinx into its teachings has come about based on the writings of Sophocles and his trilogy dedicated to Oedipus. In short, the mythical creature known as the Sphinx played a large role as a deliverer of riddles to Oedipus, and it is this point that many occultists have emphasized over the years. The Sphinx has been a major

point of focus in two very strong ways that continue to be influential to this day. The first way is that of being the keeper of secrets, and the second way is that of the four powers of the Sphinx.

Let's start off by looking at the keeper of secrets connotation. One of the common ideas associated with the Sphinx is that underneath it is a secret chamber that holds the wisdom of Tehuti (Thoth). Often times, this is associated with the tarot, and thus some people have posited that the tarot's true origins can be found here, along with the actual emerald tablets of Thoth. This idea came about through revealed, or channeled, information, and has no basis in actual history or fact. However, recently science has determined that there is indeed a hidden chamber underneath the Sphinx! This validates the channeled material. Science has also told us the chamber is very small, and thus the probability of it holding much of any value is slim to none. What this also means is that science proved that channeled material can be accurate. The truth probably lies somewhere in the middle, and this is an important point to keep in mind when analyzing all material. While the chamber under the Sphinx may not contain what channeled material tells us, it is still important to note that something is down there, and thus the channeled wisdom has some basis in fact.

We now look at the next point to address. In recent times the Sphinx has taken on a different connotation, thanks to the writings of the French magician Eliphas Levi. It is from him that we have the current correspondences of the Sphinx, also known as the four powers of the Sphinx: to know, to will, to dare, and to keep silent. These are four powers that have been ascribed to the Sphinx, and can be quite valuable to use when working magick in general. These are basic principles in modern occultism, and they are popular enough some even call them virtues. These also correspond to the four elements and directions, which gives us insight into a deeper level of their teachings. Let's look at them in depth. The first one is pretty self-explanatory: To Know. This means the exploration and accumulation of knowledge is a good thing, and it encourages one to research what they are doing. The second one is easy to understand, too, which is "To Will." What this tells us is that it is wise to learn what the true Will is, and to put it into action. The Will is found in the execution of what we are put on this planet to do, which of course implies that first we must learn our Will before we can achieve this. Thus, part of this ties into the previous teaching, "To Know," and thus

we see the tie between “To Know” (the east) and “To Will” (the south). This point also speaks to the fact that you can only research so much until it is time to take action. This sets the stage for the next power. “To Dare” is the third one, and this one is a stumbling block for some, because it means taking chances. It corresponds to water (the west), and can be seen as having the courage to take chances and dare the fates, as it were. This is the stage after acquiring necessary knowledge, and developing your Will and the vision of your Will in manifestation. However, the easy way to work with this is to understand that taking chances is actually in line with the universe, as the only constant is change, and therefore, those that dare are instigating change rather than waiting for it to happen. The final one, “To Keep Silent,” is often times the hardest to work with, as it denotes the ability to keep one’s mouth shut. This is a little more complex than it seems though, as there is an esoteric meaning to it. This is the power of earth (the north), and it is one of the most neglected and misunderstood of the four powers. The esoteric meaning of this is that when you’re working a magical ritual or experiment, it is wise to keep silent about it. The biggest reason for this is so that others don’t know what you’re doing, which means they can’t work against you. As you can see, it is wise to work with all four in moderation. However, there are many more aspects of the Sphinx that we will explore in depth throughout these workings. By working with and developing these four powers equally, we assume our own personal power and come in line with the teaching of the Sphinx and it’s wisdom.

Because of these mysterious origins, the Sphinx has corresponded with mysteries, riddles, enigmas, and puzzles for aeons. To paraphrase the Greek stories of the Sphinx: Oedipus was traveling and came across a Sphinx. To the Greeks, the Sphinx was a feline body and attractive female head. It should also be noted that the Greeks encountered Sphinxes in Turkey, where some of the oldest Sphinx statues are found, so to them it was more a being of the Arab world rather than specifically Egyptian. Legend has it that the Sphinx was barring the path of Oedipus, and that he had to answer the Sphinx’s riddle to continue. The riddle the Sphinx gave him as a test was: What walks on fours in the morning, two at noon, and three at twilight? The answer was: “man,” the generic term at the time for humanity.

Remember that this was written during the time of the patriarchy as opposed to the more matriarchal draconian era.

Preparation

For each of the three days, prepare your sacred space in line with your spiritual path. Have an image or statue of the Sphinx present as well. Candles in different shades of blue, up to and including purple, would be suggested for this working ritual series. As far as scents go, this is much more open to your personal interpretation. Of course dragon's blood is suggested, but also watery scents, such as musk, lotus, opium, and/or anything related to water, the Nile, or the lotus flower. If you have the option, blue lotus would be preferred to white lotus because it is indigenous to Egypt, as the white lotus is indigenous to India. This ritual series will produce extended results if done right, as it is going to focus on personal development in a different way than earlier. If you choose to use music, use music that is in line with ancient Egypt, and in the beginning of the book you read about what instruments and sounds this might entail. You can also feel free to perform your own music for the workings if you choose.

Day 1:
To Know

This ritual is going to be a little different. This ritual is entirely subjective to you on how you want to construct it, but the premise for everyone is the same. For this ritual, make a pledge or swear an oath to pursue a new subject of study that will carry you towards your greatest growth and good. Write it down, preferably on parchment, and burn it during the ritual to release it into the universe. Create sacred space as you see fit in line with your beliefs and simply burn the writing so that it can be carried into the spirit side of the duat. Write the results down in your journal. The most important part though, is that you actually begin learning a new subject!

Day 2:
To Will

The previous day was the dedication to a new area of study, and this ritual is a continuation of it. In this ritual, which will be subjective like the one performed for Anpu, consecrate a talisman to assist you with the accomplishment of your Will. After it is consecrated, decide how you are going to activate it every day. This can be anything from anointing it with a drop of blood while saying a blessing over it, to performing as elaborate of a ritual as you have time. When this ritual is completed, make sure to keep the talisman with you every day, to activate it daily, and to keep it on your person the majority of the time until you achieve what you began in the working of day one.

The sigil of the Sphinx

Day 3:

To Dare

Now that you have laid the personal groundwork, it is time to move on to dealing with the concept of the other. The ritual for this day is to evoke a spirit of your choosing into visible appearance to work with it in the accomplishment of your Will. For those of you that are familiar with evocation, please feel free to use your preferred ritual format. For those of you that are not familiar, please follow the succeeding instructions. This is a tribute to those that are engaging in this work. The focus of this ritual is to evoke to visible appearance a spirit of your choice that you feel is most useful in the accomplishment of this project. Then, to communicate with it and to work together to accomplish your goal. Remember that when the accomplishment of your Will is completed, follow through and to thank and reward the spirit as appropriate and negotiated, depending on the entity. Lay out, at least in your mind, your intent for calling this being.

A. Depending on your circumstances, consider whether or not you'll use a tarot deck or a formal ritual circle.

B. Make sure that you're well studied on evocation, particularly the being that you will be contacting during the ritual.

C. Write your ritual down, formulaically. This can be one of the most formal rituals that you may ever do. The first point to consider is whether or not you'll invoke your Holy Guardian Angel before the evocation. Another point to consider is whether or not you'll invoke a deity before evoking the entity.

D. Sanctify your space, making it conducive to ritual work of this nature. This can be done with dragon's blood incense, sage, frankincense, myrrh, holy water, or any combination thereof. Feel free to adjust to your personal preference.

E. Establish your triangle of art to the east in the eastern part of the ritual chamber. The circle itself will be in the middle of the chamber, physically to the west of the triangle. The triangle should have the top point pointing east. Some splinter traditions place the triangle in the north or

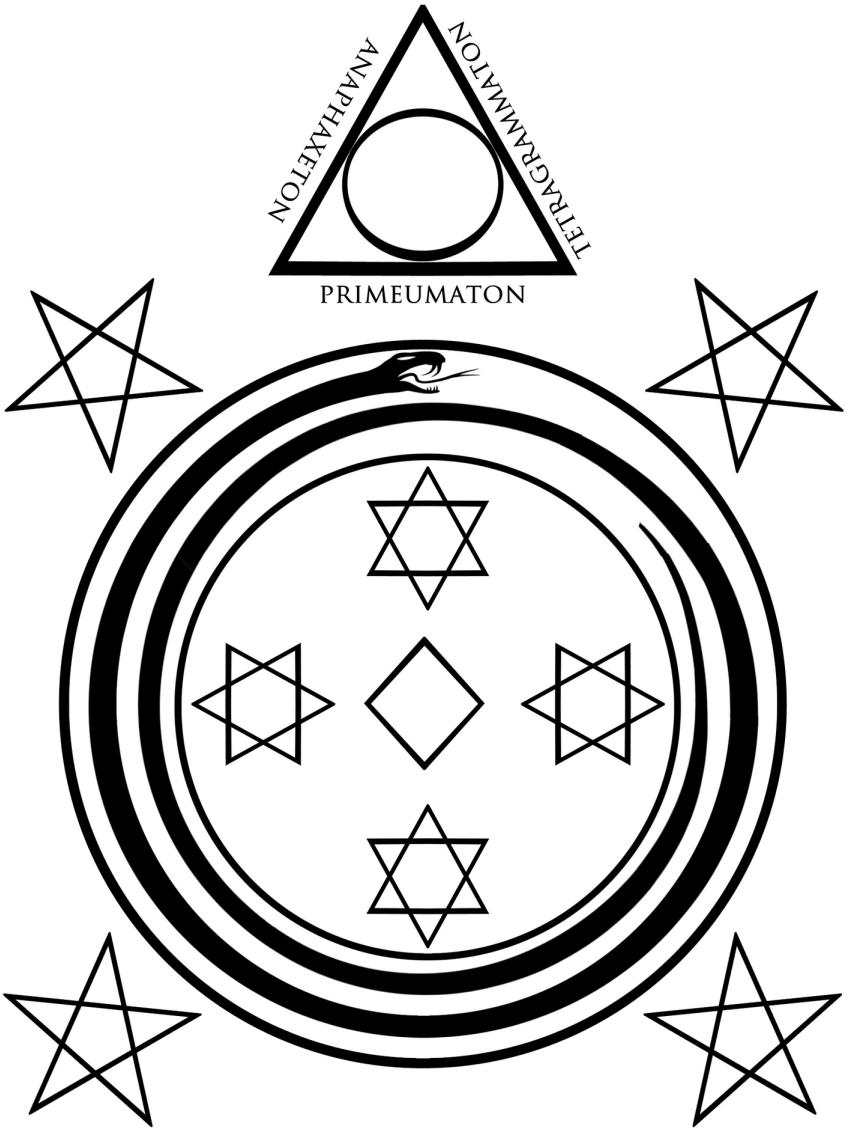
west, so make sure to double check your use. The triangle is usually made of wood or chalk. What I have found the most useful is to have a piece of cloth that is pre-made with the circle and the triangle, so that when I decide to do evocation, I simply take it out and lay it down. Or, you could use a piece of cloth that has the triangle already on it. Classically, the triangle is made of 3, 2' pieces of wood, elevated off of the ground by about 12" or so. Equilaterally there is a circle in the middle of the triangle, and that circle is a few different colors: black or red are the common colors used, but to align with the Draconian Egyptian current, you could include gold. Just the fact that it is a circle at all is good enough, really. Below you'll see the name of an archangel is found around the edges. In some traditions, this is changed to be more in line with the tradition being utilized, but it doesn't deviate from any regarding principles of the original triangle. Essentially, choose what works for you. Remember to keep the names focused on the intent of the ritual, too.

As you'll notice in the example below, the archangel Michael's name is focused around the triangle. In the Abrahamic faiths, Michael is the archangel associated with protection, and hence the placement of his name here tells us that he protects the circle and defends it, confining whatever is inside of the circle to the circle itself. He is reinforced by three names around the edge that have to do with names that are known in legend as being on the ring of King Solomon. These are often times used in the classical triangle because this image, and all ideas associated with it, is from the Keys of Solomon the King. Long story short, this is a magical text that is a cornerstone of the western tradition. Because of this, these elements can be adjusted for preference, but we'll come back to that in a minute, in the 2nd diagram.

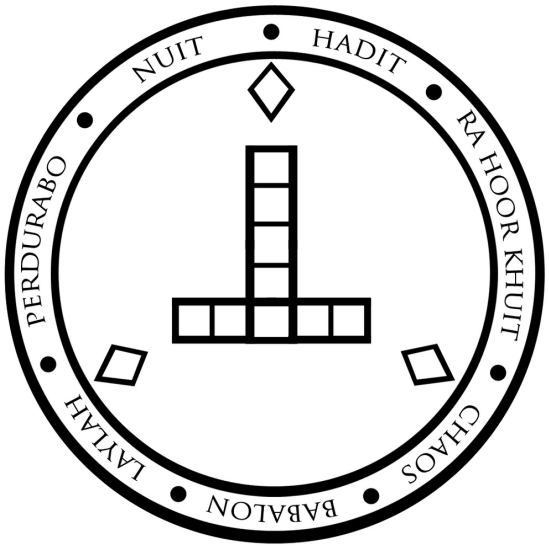
F. Establish your circle of protection. This is very fluid due to the fact that it is 100% in line with your spiritual beliefs, rather than any formal, particular method. Yes, there is a particular and traditional way, as you'll see below, but this circle can be tailor-made to your beliefs. Hence it can be highly complex or not, depending on preference. While I say 'circle of protection,' it serves more of a containment function, really. But it is protecting those outside of it from what is occurring within it, so there is that to consider.

G. In the image below, you'll notice that contained within the circle is a serpent eating its own tail. This corresponds to the ouroboros.

Contained in the body, in Hebrew, are the 72 names of the Shem ha-Mephoresh, or the 72 names of god. Also of note is that in the west and in the east are the titles “alpha” and “omega,” the beginning and the end, which is borrowed from the Bible, and tie into the Judeo-Christian god Yahweh. The pentagrams in the anti-directions come from the Solomonic material as well. The four hexagrams also have Solomonic ties.



Here is the alternate circle, alluded to above. It is a Thelemic circle:



MODERN CIRCLE

H. Once the circle is created you can begin to focus on the details. To begin with, are you going to place a black mirror in the circle in the triangle of art? If so, then candlelight should be placed on either side of the mirror. This is one of the reasons that it is wise to have your triangle and mirror a few inches above ground: for candleholders! It is best if these are two black candles, but it is not necessary. If possible, at least make sure that the candles are of a dark color. Once again, though, adjust candles to personal preference. If applicable, perform an invocation to your personal Daemon.

I. Also if applicable, perform an invocation to the god form that is appropriate.

Evoke the being that is desired. A word of warning is necessary here, which is that if you command or threaten a spirit into the triangle that is a

lower vibrational act. While classical, this technique is outdated and antiquated. It is always the wisest to approach things from a space of love. After all, love is a higher vibration than intimidation and fear. Once evoked, give the being the task that you have for them. Remember, that no matter the being, it wants to work with us, so it is wise to approach things from a mature, respectful, and loving, stance. An invocation is a bonding, while an evocation could most easily be seen as a business transaction, or an act of love.

J. Close the circle out with banishings, cleansing the area and leaving it in a pristine state.

K. Put your mind someplace else so that the energy can go out into the universe and ricochet back in manifested results.

Feel free to adjust the god names as appropriate to your spiritual path, and remember the Temple of Ascending Flame correspondences for the elements and directions as well.

Day 4:
To Keep Silent

For this ritual, it is once again subjective, to your interpretation, the same as the ones in the early part of the working. However, the focus of this ritual is on making a pledge to yourself to not reveal the subject and intent of this ritual to anyone. When it's completed, if you feel appropriate, share it with others, but otherwise, it's all yours. Write the pledge you make to yourself on a piece of parchment, and burn it to send it off to the gods of the temple to manifest your Will on this plane.

Day 5:
The Hidden Chamber

Prepare the temple in line with your spiritual path while chanting "Heka Tehuti, Heka Tehuti!" This translates to "Magical Tehuti!" Continue this until you feel the energy shift in your temple, and then say the following words: "Tehuti! I call to you this eve! Admit me to your sacred chamber, and reveal to me the secrets of the mechanics of the cosmos!"

Open your mind to the information given you, writing it in your journal as you go. When you've received all that you think you have, recite the following: "Tehuti, show me your treasures, show me your wealth!" Begin the meditation that is focused on what that particular chamber holds for you. Sense it, feel it, experience it, and when completed, return your consciousness to its normal state.

CHAPTER FIVE

Taweret

While on the surface it may seem odd that a hippopotamus goddess is the next deity to work with, she is actually quite draconian in nature and origin. To the ancient Egyptians, female hippopotami were seen as creatures of fertility and all things beneficial. The way she was viewed was similar to other faiths that had sacred cows as central to their origin mythos. While the Egyptians had that too in the form of Het-Hoor, Taweret was specifically childbirth protection, and thus her role as protector and mother goddess specifically, was emphasized and used. However, what makes her draconian is her celestial dimension.

As discussed above, Taweret corresponds to the most draconian of all symbols, the constellation Draco. As you can tell from the name of the constellation, Draco is also known as the dragon. Thus, when you connect the correspondences, you see that Taweret is an ancient Egyptian parallel to Tiamat from the Mesopotamian beliefs. She is the fertile and nurturing mother dragon. It is literally under her that we all grow and evolve.

While that may seem daunting or far-fetched, it is worth noting because it reminds us of the cycles of history. This also illustrates why society has been the way it has been. The name Taweret translates to “She who is great,” and some of her titles include “Lady of Heaven,” “Mistress of the Horizon,” and “Lady of the Birth House,” to name but a few. There were several other Hippopotamus deities, but it is unclear whether they were aspects of her or different deities entirely. Often times she was seen as being the consort of Apep and Set, so it is theoretically possible that she is as much Set’s wife as Nebet-Het. In this series of workings, we will be contacting the mother dragon goddess via ancient Egypt and through

Taweret, so for those of you that have worked with Tiamat, you may find you tap into her egregore through this working, but from a different perspective. If you have not worked with Tiamat before, you may find this is an ancient Egyptian style introduction to her, and that you are experiencing one of her oldest masks. The mask of Tiamat's that is present through Taweret is that of the draconic mother, the nurturer, and the mother dragon, for it is from her we all came. This set of workings will provide the macrocosmic link to the personal initiatic process that was executed in the first several workings, and will thus serve as the other half of the ancient Egyptian draconian connection.

Preparation

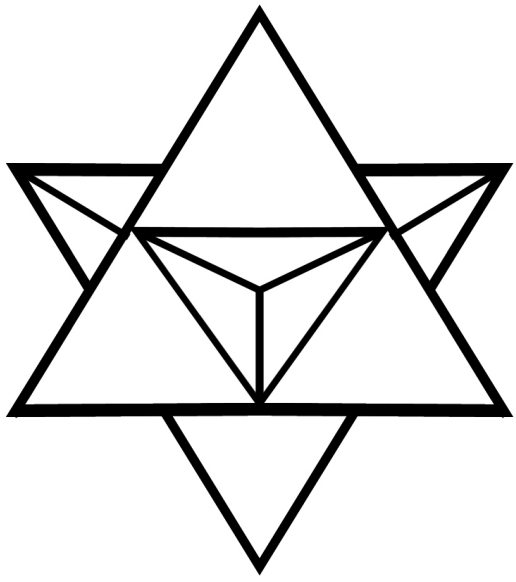
For each of the three days, prepare your sacred space in line with your spiritual path. Have something visual to represent her on your altar. Remember, you want her to feel as comfortable in your house as she is in hers. Use either dragon's blood, or frankincense & myrrh as your chosen incenses. In absence of these, any scent that reminds you of dragons and/or ancient Egypt will suffice. Also on your altar, have at least one black and one red candle present. If you choose to use music, use music that is in line with ancient Egypt, and in the beginning of the book you read about what instruments and sounds this might entail. You can also feel free to perform your own music for the workings if you choose.

Day 1:
Celestial Gnosis

The timing of this ritual is unique. Pick a time for the ritual that works best for you, but make sure it meets at least some, if not all, of the following conditions. Either perform this ritual at sunrise, sunset, or when you first wake up in the morning. The principle behind this is to capitalize on the time between the worlds, when your consciousness is as aligned with the physical world being in between day and night as possible, so accomplishing a half awake while half asleep consciousness at the same time the world is still coming to life is the end goal. Light the black candle, and begin chanting "Taweret, Mwt!" "Neter, Wkh-uh!" This translates to "Taweret, Mother," "Deity of the night sky." Chant this until you feel your

consciousness shift further in either direction, awake or asleep, and at the split second moment before you fully drift off, begin to raise your inner energy. When it is sufficiently raised, trace a flaming trident in the air above the altar, and chant “vovin” seven times. The trident represents sovereignty. Be seated in a comfortable position, and begin chanting “Mer-Ka-Ba.” The Merkabah is a sacred geometrical shape of two interlocking pyramids, apexes pointing away from each other symmetrically. In ceremonial magick, it is said this is the best way to manipulate your light body to cross the abyss. This protects your light body and keeps your mind safe. There is much more in the symbolism, but this will suffice for our purposes.

While chanting “Mer-Ka-Ba”, imagine that shape around you in your temple. Shift your consciousness to take flight, and fly to the North Pole, where you find the great mother dragon of the planet, laying in slumber. Make contact with this consciousness, and receive the wisdom she has to share. However, remember that the clearer your intent is when you speak with her, the clearer the manifestation in your life will be. Maintain this link until you feel the work is done, and upon completion, return to your body in your temple, extinguish the candle, and record the gnosis you received. Below is the Merkabah for visualization purposes.



Day 2:
Celestial Timing

We continue the theme of unique timing on day 2. This is an extended but simple working. On day two, once an hour, but at the same time each hour, say a quiet prayer to the mother dragon under your breath. If you can achieve privacy, feel free to say it as loud as is appropriate. Before going to bed that night, recite the following invocation:

"Taweret, protector of life, mother of us all, I invoke you into this sacred space. Enter into this temple and take me through the vast cosmos tonight as I sleep. Let us fly high into the heavens, and let us descend into the hells! May this ride show me the cosmic connection you can provide to a seeker such as I. Taweret! Mother of us all! Imbue me with your wisdom, and inflame me with your fire!"

Light the red candle, and go to sleep. If it is safe to do so, let the candle burn through the night, but only if it is extremely safe to do it. When you wake up the next morning, scry in the wax that has burnt from the candle, and record your dreams and your visions in your journal.

The sigil of Taweret

Day 3:
Celestial Birth

It is here we contact her fertility side. Before beginning this ritual, have something in mind that you would like to birth into the world. Whether it is a book to be written, an essay to be done, or a piece of art to create, make sure you have something in mind before beginning. However, there is a catch. Whatever it is that you decide to focus on, make sure that you give Taweret praise in some way after its completion, and the more public and noticeable, the better. Light your preferred incense and make sure there is no light in the room to the best of your ability. This is to simulate the womb of the great mother. In your mind's eye, make sure that you hold the vision of what it is that you want to manifest as clear as you can make it, and while focusing on that visualization, begin chanting "Taweret, Vovin, Taweret, Vovin, Taweret, Vovin" until you feel the energy shift in the temple. In this chant, Vovin has a double entendre meaning. Vovin simultaneously means "dragon" as discussed previously, and it means "Manifestation." Therefore, you are emphasizing the manifestation of her through your ritual, and in this way invoking her into it. When you feel the energy sufficiently shifted and you can feel her present, tell her how you will praise her when the project is complete, and in exchange, she will assist you in bringing it into being into the greater world. When the deal is struck, there will be a noticeable energy shift in the temple, and when this occurs, close your ritual as is your preferred ritual method. Before retiring for the night, anoint the image of Taweret with some of your own blood. Record the experience in your journal, and plan on getting to work to honor your end of the bargain.

CHAPTER SIX

Sopdet

We now arrive at a very curious neter in the form of Sopdet. Sopdet is the name of the star we know as Sirius. Later she would get blended with Aset and Anpu, but that is a story for another time. In her oldest form she was the personification of Sirius, and Sirius played a very important role in the development and world-view of ancient Egypt. The first thing to remember is that earlier in this book we discussed Sirius as it pertained to the Dogon tribe and ancient sites like Nabta Playa. The biggest reason for this is because people had noticed for a long time that soon after Sirius rose in the sky that the Nile flooded each year. Consider that Egypt is a desert and it is through the ability to regularly chart the cycles of the Nile that ancient Egyptians could plant crops and build lives accordingly. Sometimes it is mentioned that the Egyptians got this tip from the Dogon. The reason it was so easy to notice the rising of Sirius in the sky and how it pertained to the Nile was because it was the brightest star in the night sky.

Speculation about Sirius and its connection to the development of the human species has undergone a period of expansion over the last one hundred fifty years or so, as the occult movement has grown in the western world. HP Blavatsky touched on Sirius in her Theosophical teachings, which were later expanded upon, and independent researchers have explored it for various interests, ranging from UFOs to the impact of the star and its cycles on life here on earth. The ancient Egyptians put so much emphasis on the star that they used it as a basis for their civil calendar that was also largely based on our Sun. Thus we can see there are a few major correspondences to her: fertility, abundance, and the idea of reaching beyond are all common ones. It should take no explanation to see how she

fits into the work we are discussing here. As a matter of fact, you could even say she is central to the draconian period.

This is going to be a solitary ritual and one that is for a specific purpose. For those of you that are familiar with astrology, Sirius is located at approximately fourteen degrees Cancer. The purpose of this ritual is to connect with Sirius however you see fit and for whatever purpose you deem necessary. Remember that while yes, you are contacting her energy, you are also connecting with the energy of a star, so something that does not technically have a complex consciousness on the physical plane. This can be useful to remember because it reminds you that you can tap into the energy of Sirius for revitalization, healing, etc, because it is simply energy at the end of the day.

From a Left Hand Path perspective, Sirius is the sun behind the sun, also known as the Black Sun. Therefore you can use this ritual to tap into the egregore of the Black Sun, or you can use the ritual to tap into your own Black Sun through Egyptian means, rather than how it is normally practiced today in various Left Hand Path sub-traditions. For those of you that are familiar with the Qliphoth, this means she also corresponds to Thagirion, and thus Baphomet.

Preparation:

Prepare your altar as you see fit, in line with your spiritual path. Feel free to include pictures of either Sopdet or simply the night sky, particularly of the star Sirius. For candles, use ones that are black, purple, silver, or white, or any combination of them. Have at least one of the candles a lighter color to represent Sirius in the night sky of many stars, thus represented by the other candles you have present. For fragrances, use any scent that has to do with Egypt, or any scent that reminds you of the night sky. When it comes to music, traditional Egyptian would be good to use, or new age/ambient would also be acceptable. Basically, whatever is easier to get into trance with, the better. Also have a chalice on your altar full of some white or clear liquid. What this liquid is, is your choice. Of course white wine is suggested, but really any fluid that is of that color will work. Pour the fluid into the chalice before you start your ritual. Each one of these rituals are to be done only at night. If you can time the ritual into some

significance having to do with Sirius then feel free to do so. You can even liberally extend this to include simply doing these at a new or full moon.

Ritual:

Light the candles and fragrance, and start your music. Establish your sacred space as you see fit in line with your spiritual path and beliefs. When this is done, simply begin chanting “Sopdet” until you feel her presence in your chamber. When you feel her near, begin the visualization.

It is a clear, new moon night sky, but the natural darkness that comes with the new moon is absent due to the fact that the night sky is full of beautiful and multitudinous stars. You look around and notice that the earth is flat as far as the eye can see, and there is no light pollution coming from anywhere visible. You look up and notice that the Milky Way is directly above you, flowing around you as if you were a stone and it, a river. You notice one star significantly brighter than the others, and it is high in the sky. As you turn your attention to it, you feel your body merge with the Milky Way above, as ~~it~~ if your consciousness was becoming fluid and blending with it. Feel the dissolution it brings, but also feel the distance it carries you.

As you merge with the Milky Way, you feel yourself being carried towards that bright star, and you intuitively know it is Sirius. As you travel toward it, the image of the Egyptian goddess Sopdet appears in your mind, and she safely guides you into merging with her, the consciousness of the star Sirius. When you do this, you feel previous limits of understanding and consciousness shattered, and there is a certain kind of Zen present. For those of you that are familiar with the void, you find you are in a state of void consciousness, one with everything and one with nothing at the same time. When this free state of consciousness has been achieved, take as long as you like to bask in it. Whatever reason you had for executing this ritual should be considered at this peak of union. As your mind blends with hers and that of the star, you receive what you desired. At the end of the visualization, she smiles and safely carries you back to your physical form. When you return to your temple, extinguish the candles and incense, stop the music, and write down your thoughts and impressions in your journal. Feel free to adjust this ritual to whatever you choose, but this now serves as your link with Sirius.

The sigil of Sopdet

CHAPTER SEVEN

Tehuti

Tehuti, or Thoth as he is known in Greek, is an ibis headed god of great antiquity. He firmly dates back to draconian times, and was originally a lunar neter. The ibis is a type of bird commonly found in Egypt. He was originally a god of magick, wisdom, and timekeeping, but over the centuries he also became attributed to writing, communication, and all things related to being a record keeper who worked in tandem with Ma'at. It was he that had the events of someone's life recorded so that there could be a fair judgment of the soul after death. He is also one of the self-created deities found in the Egyptian pantheon. It was also later on in the Egyptian timeline that he became associated with a baboon, a being known in particular as the "Ape of Thoth." These correspondences also extended out to include being the creator of hieroglyphs, the calendar, and many other related subjects. If Ma'at is the cosmic harmony and justice principle, then Tehuti is the wisdom and communication principles.

Tehuti is one of the more well-known and popular gods of ancient Egypt, so there is a lot of information in print and available about him, and because of this, I don't see much of a reason to go into depth and detail here. Let's turn our attention to working with him.

Preparation

Arrange your altar as you see fit. If possible, have an image or statuary of Tehuti present on it. Use white or light blue candles, and for fragrances use any that connect with ancient Egypt or are floral in nature. Oils are preferred, but if they are not an option incense will work fine. This

ritual series is going to heavily involve writing, so it is suggested you also have a pen and notebook of some kind present as well. For music, stay with the theme of classical Egyptian music or classical music.

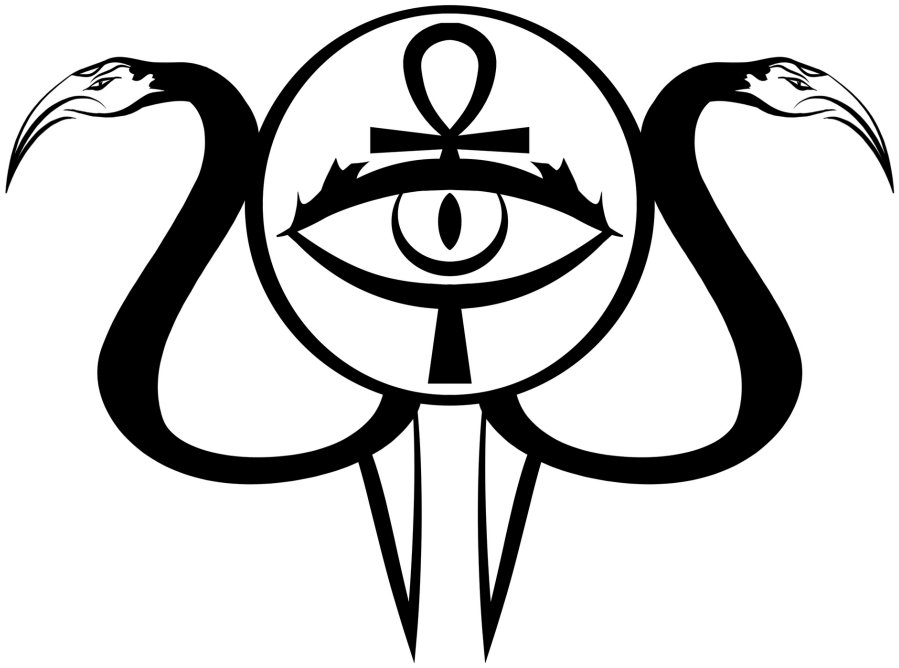
Day 1:
Channeled Writing

Light the candles on your altar and ignite the incense or oil. Start the music. Create sacred space as you see appropriate. When it is established, turn your attention to the altar. Anoint the image of Tehuti with your blood, if you choose. When this is done (if it is done), begin chanting "Tehuti un-na!" This translates to "Tehuti, open to me!" Chant this until you feel his presence, and then stop. When you feel he is there, begin channeled writing. Let his words flow through you and onto the paper. Take as much time as you need, but when you feel like the transmission is done, close your temple as is in line with your spiritual path, extinguish the candles, snuff the incense or oil, turn off the music, and put your attention someplace else away from the ritual.

Day 2:
Instigated Communication

Light the candles and fragrance on your altar, and start the music. Create your sacred space as you see fit in line with your spirituality, and begin chanting "Tehuti per," which translates to "Tehuti, come forth!" When you feel his presence in your temple, cease chanting and pick up your pen. In day one you opened yourself to receive what Tehuti had to say, but in today's ritual it is time for you to be the instigator. Begin writing, but keep it very stream of consciousness. As it comes to mind, write it down. Do this until you notice that what you're writing down is becoming more cohesive and clear. When you notice this, stop writing. Evaluate what you wrote. This tells us what it is wise for you to focus on now and in the near future that can best be for your greatest growth and good. Release your ritual circle as you see fit, extinguish the candles are fragrance, and record any impressions you may have gained during the ritual. Turn off the music and return to your day to day life.

While this ritual system is shorter than the others in this book, there is a reason, which is that the way I laid it out here was very simple. This was my intent, because it serves as a template for future work with Tehuti. You can go into this ritual series with a particular focus in mind, and by working these two rituals you establish a dialogue with Tehuti for assistance on them. So you can see that all you have to do is change your focus to a different subject and you can do the ritual as many times as you want. Enjoy opening this two way street with Tehuti!



The sigil of Tehuti

CHAPTER EIGHT

Amun

Amun may seem like an odd choice for a draconian deity to work with, but there are a few reasons why he is one of the more draconian deities of draconian Egypt. The first is that his name translates to “hidden one,” or “concealed one.” This is fascinating to ponder because this means he proceeds the more popular Khepra version of the deity by centuries. Also, when you put this into context of the Sphinx as we discussed in a previous chapter, you can see a very powerful statement.

Let me clarify. The idea of Khepra being the Sun at midnight, or alternatively the Black Sun, is a new invention, only dating back approximately 120 years or so. Before that, historically speaking, he was the god of the sun at dawn, so the idea of him corresponding to the sun at midnight is a modern occultism invention. Amun was the original hidden god, dating back to ancient Egyptian antiquity. Before there was RA, there was Amun. Before the light there was the hidden one. Before the light came onto the scene, there was the hidden. Before the light is always the dark.

Amun was known as the chief of the ancient Egyptian deities, but is also one of the most mysterious in hindsight. He was the patron deity of Thebes, and the easiest way to think of Thebes is that it was the ancient city that was where Karnak and Luxor are located still to this day. He was known as the king of the gods, or the equivalent thereof, but also corresponded to protecting the king, self-creation, and fertility. Briefly, he was a deity that was so open to interpretation that it was up to the individual follower to define him, rather than a set list of correspondences for one to memorize and come into line with.

Amun is often times misunderstood as a solar deity, but in reality, as you can see above, he was actually a nocturnal deity. Well, even that is not true as he did not correspond to the Moon, but rather he corresponded to the nebulous and the hidden, the veiled, unknown, and subjective. He was in fact so popular that he was blended with later deities such as Amun-Ra, and to this day his name has still continued in the phrase "Amen." While Aleister Crowley has discussed his perspective on the word, we can confidently say that is only one perspective on it, as he did not address the draconian roots of the deity, but rather the aspects of him that fit his particular magical system. In this working we are going to look at his true ancient history and draconian roots, and make contact with one of the most ancient and veiled deities on the planet that can assist us in developing our dark sight and our ability to see into the hidden and the concealed.

Preparation

For each of the three days, prepare your sacred space in line with your spiritual path. When it comes to incense, it is your choice, but dragon's blood is preferred. You may also want to have an image of Amun on your altar, but be careful, as this image should be of Amun himself rather than one of his composite forms. If you use candles, black ones would be wise to use, and feel free to substitute oils for incense if applicable.

Day 1:
Facing the Shadow Watcher

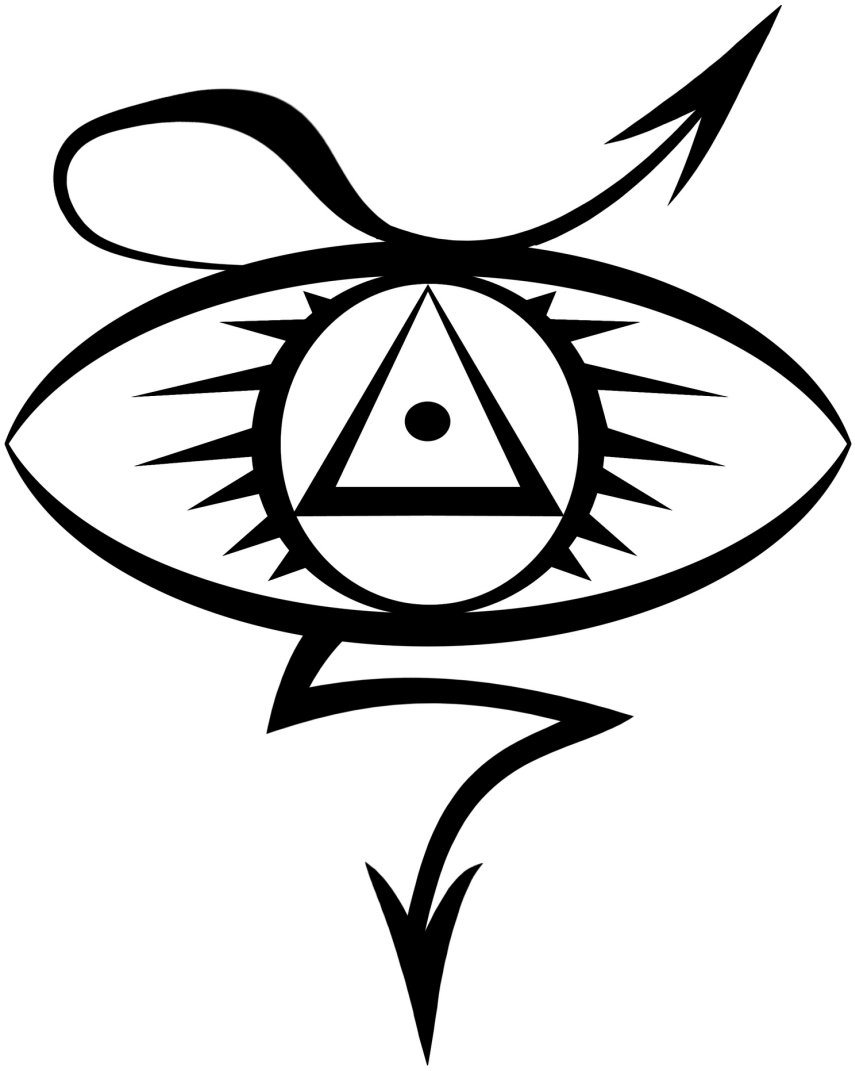
Begin with the raising of your inner energy, and when this has sufficiently occurred, light the candles and incense. Begin the ritual by chanting "Aum." Some of you may recognize this as a version of the Hindu syllable "Om," and this is a point of great contention among occultists and historians, as it is not technically known which came first, and it is just as possible that it came from him as it is to think that his name comes from the Om. The connection between the two has been explored by many occultists over the years, too.

When the energy in your chamber has been raised, proceed with the pathworking. You stand on the banks of the Nile at twilight, and you can hear drums softly playing in the background coming from an unknown

sources. As you watch the sun slowly set, you feel like you're being watched by unseen eyes, and as you take a look around, you see a soft fire glowing from somewhere in the western sands. As you begin to tread the path to the sound, you eventually come to a small rocky outcropping where a tent is pitched. It is a large tent and you can hear the sounds of the drums coming from inside. The flap doorway is slightly opened, and you can see inside, where there is a group of black cloaked figures in a crescent around a central altar where one figure, more dynamic than the rest, is leading a ritual. As you step to the entrance of the tent, you begin to pick up pieces of the ritual, and as it continues, you observe and take note. Pay attention to the ritual, and as you do, feel yourself get caught up in the moment. Open your mind to what is revealed. When you feel the ritual has concluded, extinguish the candle, close your temple, and write down what the ritual was, and what you got out of it.

Day 2:
Forbidden Gnosis

Begin with the raising of your inner energy, and when this has sufficiently occurred, light the candles and incense. This ritual is the one you received in the ritual yesterday, so there is very little I can write here, but rather this day is completely based on your work from the first day. After you execute the ritual, close your chamber as is appropriate and record your findings in your journal.



The sigil of Amun

Day 3:
Navigating the Nightside

This day's ritual requires a black mirror, black bowl of water, or some other scrying device. Music in the background would be good for this ritual, but do your best to find music that is Egyptian in flavor. Begin with the raising of your energy, and when this has sufficiently occurred, light the candles and incense. Following this, start chanting "Senef iw akh," which translates to "Blood is the spirit." Continue this until the energy in the ritual

chamber is sufficiently raised. When this has occurred, cease chanting. Focus your eyesight on the scrying device, and let your mind open to impressions.

When you gaze into the scrying device, you see the same hooded figure from the first day's working greet you, staring back, red eyes glowing under the black robes. With a gesture, the image changes and you see the Qabalistic tree in front of you. As you diffuse your eyes and let your mind wander, you see an immense serpentine humanoid figure standing in front of you, and it begins to walk down a dark stone path with you following. Periodically you stop at pools of black watery energy, and when you do so, you hear voices emanating from them. Remember the words from each pool as you hear them, and eventually you find yourself at a great stone gothic fountain. It is clear this is the source of the pools. When you arrive, the figure transforms into Amun, and he gives you a message. Remember this message, and when it is fully given, return your attention to the scrying tool in front of you. Close your ritual as per your preference and return to your normal waking consciousness. Record the experiences and impressions in your journal.

CHAPTER NINE

Sobek

Sobek is a deity in draconian Egypt that is often times misunderstood due to his blending with Set, but autonomously, he is a fascinating deity to explore and experience. At his essence, he is a crocodile deity first and foremost, and this is worth noting because it reveals his connection with water, in particular the waters of life, which is a common name for the Nile. Mainly, Sobek was a god of protection, specifically protection from the Nile, but that could be extended to protection from water overall. He was also a deity of military skill and cunning, as well as fertility and prosperity, since the Nile was the source of fertility in the region. It is even argued that his name comes from the ancient Egyptian phrase "to impregnate." Because of this role for the Nile, Sobek also corresponded to the pharaoh when the dynasties began, but as we can see, this was a later addition to his mythos.

He is a very interesting deity when you keep in mind that he later merged with the solar god Horus, and thus he shows that he was lunar and eventually became solar. This reminds us that deities can change over time, and evolve into more than they were at their original point. Much like the regenerative nature of reptilians, he is a deity that can regenerate and evolve over time. While we are focused on his draconian state, this is worth keeping in mind because it reminds us that deities, especially Sobek, are very fluid and adaptable. After all, that is the key to evolution.

Everything you may think about crocodiles comes into play with his character, including their viciousness, to the degree that the ancient Greeks named his center of worship "Crocodilopolis," which of course is, "city of the crocodile or crocodiles," even though it was widely known by the name of Faiyum, which was one of the oldest cities in Egypt, because of where it

is located, and still exists to this day. However, the major temple site that is known to be his is Kom Ombo, which was known as a place of study and religious ceremonies. Interestingly enough, one of the oldest calendars in the world is found here, inscribed on the temple walls, still existing, and gives excellent insight into the mentality of the ancient Egyptians.

As you can see, Sobek is actually a very complex deity, and another layer to his character is that he eventually also corresponded to healing. This was due to his integration into the Asar myth as the cult of Asar rose to power in later dynasties. It is very interesting how a deity that is known for being aggressive and has the characteristics of a crocodile would also correspond to prosperity, fertility, and abundance. Later it was also added that he was the creator of the Nile as well, thus showing a timeless connection between crocodiles, the Nile, and Egypt.

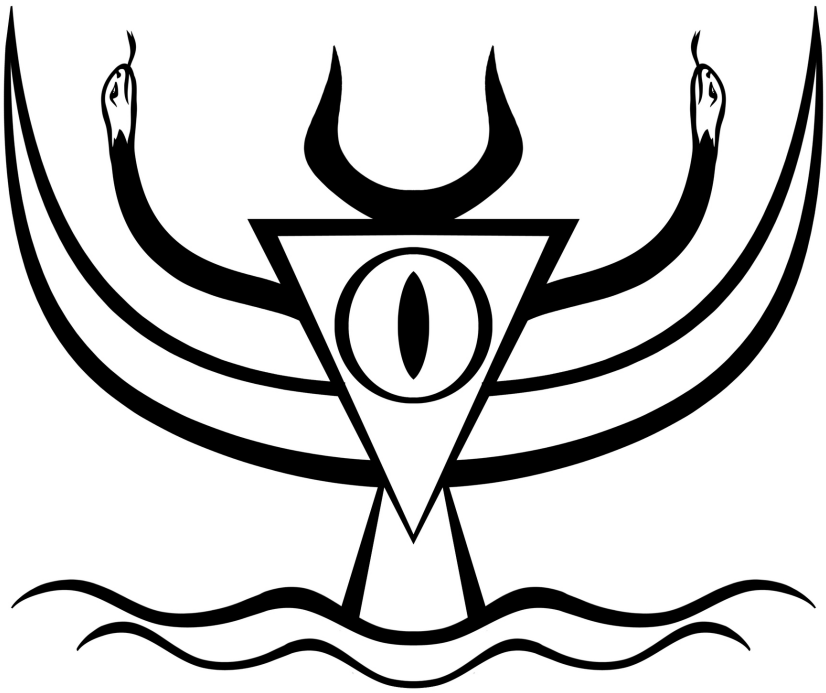
Then, we can extrapolate that he is a god of great passion, for the same water that brings life could also bring destruction, such as would be the case of a flood. On one hand this would be a reminder of the power of emotions, metaphysically speaking, but on the other he is a reminder of what you can accomplish with the appropriate level of emotional investment. After all, a major world river sprung up from him, as did all of Egyptian civilization! This also shows a subtle and not oft discussed connection with the god Khnum, but that is a tale for another time. It would also be wise to remember that water is known as the conduit between the planes, so you may find spirit activity is increased, or you have more success with contacting and working with the spirit world.

Focusing on his ability to be the hand that heals as well as the hand that kills, coupled with his emphasis on emotions, we find a strong connection with Set. Set was a god of change, the desert storm, and in later dynasties, chaos, and we can see all of those traits also being present in the annual flooding of the Nile. Thus working with him may invoke great passions and emotions, so be prepared to feed your animal and reptilian nature, but all in the name of prosperity, abundance, and healing.

Preparation

For each of the three days, prepare your sacred space in line with your spiritual path. Have an image of Sobek present as well, but in absence of that, an image or a figure of a crocodile will suffice. Candles in different

shades of blue, up to and including purple, would be suggested for this working ritual series. As far as scents go, this is much more open to your personal interpretation. Of course dragon's blood is suggested, but also watery scents, such as musk, lotus, opium, and/or anything related to water, the Nile, or the lotus flower.



The sigil of Sobek

Day 1:
Evoker of Passions

This work requires a bit of preparation on your part for, before you do the working, make sure you take some time to think about what gets your passion going, but on this day, focus on the things that make you mad and/or upset in some way. In other words, call up darker emotions, and bring them to the surface just under your consciousness, much like has been described in the technique known as "seething." When you feel they are as close to the surface as they can get, begin the working. Light the incense of your choice, then light the candles one by one, but as you do, spit out the name Sobek, mustering all of the venom and angst associated with the

seething passion present, as if spitting away the venom from the stirred passion. Make sure that you have your ritual chalice on the altar for this working as well.

After you have lit the candles, and your darker emotions are flowing, intone the following phrase to welcome Sobek into your temple:

"Sobek! Swallower of hate! Progenitor of life, I call to you! Take my disgust! Take my disdain! Swallow it, and do with it what you will! It harms me no more, not in thought, not in deed, and not in action."

Spit into your chalice, mustering all of the disgust, contempt, and hate you can channel. This serves to remove these strong emotions from your personal paradigm, and in this way is a draconic cleansing. However, in this case you are giving them to Sobek to do with it what he chooses. Feel free to spit into your chalice as much as you want, to expel the teratomas and shit as much as possible from your psyche. When you feel you have purged as much as you possibly can, return to your normal consciousness and close the temple in line with your spiritual paradigm. In essence, all of this ritual should be a violent act, but the most violent action being taken is spitting. When you have closed the working, let the spittle fester in the chalice for the remainder of the working series.

Day 2:
Purification through Water

Make sure you have red wine on your altar at the beginning of the ritual. This ritual is a continuation of the previous one, and it should be made sure that this one is executed the day after the previous one. Once again though, there is preparation work to take into account. Before you do this ritual, think of a situation or those situations that carry great, positive emotions for you. Bring those emotions up to right below the surface, where they are seething, much like in the previous day. There is a certain consideration that should be noted here, though, and that is that the emotions stimulated before this working should be as strong and as visceral as those from the day before, so if you feel like they are not, search your memories for those memories that are just as visceral, and when you feel the same emotional investment, proceed to lighting the candles and incense.

Once the altar is activated, trace a flaming trident in the air above the altar. After you have executed this, activate the image of Sobek you have present. Finally, add at least one drop of blood to the crusted spittle in the chalice from the day before. Pour a sufficient amount of red wine into the chalice, while saying *"The waters of life flow from me. The waters of life flow to me."* After you have done this, gaze into the image of Sobek, and say *"Sobek, monster of the deep, purifier of the dirty, take this offering from me."* Offer the chalice up as an offering to Sobek. Replace the chalice on the altar, gaze into the chalice, and say *"Within the waters of life, I am immortal."* Visualize yourself in your perfected form, whatever that may be, and put special attention on the feeling of being immortal, feeling the gaze of Sobek as a rejuvenating life energy, healing all wounds that were brought to the surface from the working of the day before. Gaze into the chalice and see what images open up to you. After you feel you have gotten all that you can from the scrying, close the ritual space. After you do so, take the chalice and its contents someplace outside, and dump them, cleaning the chalice afterwards.

Day 3:
Shedding Skin

It would be wise to shower or bathe before this ritual to align yourself with the idea of being clean, which was accomplished after the previous day's ritual. Begin this ritual by staring at your empty and clean chalice. Mentally go through the emotions that were just purged, and the positive emotions that cleansed and healed you. As you feel all of that in equilibrium right below the surface of consciousness, proceed to light the candles and incense, but do so from a space of joy, prosperity, and abundance.

After the candles and incense are lit, stand before your altar, happy and joyous. Feel yourself clean, and when you are ready, say the following words: *"Hail Sobek, giver of life, hails! Hail Sobek, deliverer of abundance, hails! Hail Sobek, giver of prosperity, hails!"* Continue chanting *"Sobek"* until you feel the energy is sufficiently charged, and when you sense this, cease chanting, raise your chalice, and say *"Hail Sobek, deliverer of beneficence! I call to thee to fill my chalice! May it runneth over with blessings for a fresh start, new beginning, and new era of gold!"* Feel his

energy flow from above into the chalice, and when you feel the chalice is heavier, pick it up and go through the motions of drinking from it. The chalice is empty of liquids so that it may hold more spirit, which is what makes it heavy, and thus as you drink it in, you are imbibing the spirit of prosperity, abundance, and fresh starts. When you feel you have emptied the chalice, replace it on the altar, say thank you to Sobek to avoid his animalistic temper, and close the temple in line with your spiritual tradition.

CHAPTER TEN

Scorpion

This is a set of workings that pushes boundaries in a lot of ways. For these three days, we are going to work with the scorpion thoughtform from ancient Egypt. I can't really say we'll be working with a deity, per se, but we will be working with the thoughtform behind a few things. Allow me to explain.

The idea of the scorpion in ancient Egypt is one that goes back to the earliest times, but is still shrouded in mystery to this day, and it is the intent of this working to connect with that thoughtform that is not the same now as it was many aeons ago. The earliest being to have the name "Scorpion" was actually a mortal person that was a king, who went by the name "Scorpion." Later, this became "Scorpion I," as later another king took the title of "Scorpion" as well, and through the centuries, these two have become known as Scorpion I & II. Thus they were actual people that ruled and existed in pre-dynastic times. However, as many of you may already know, later came a goddess that corresponded to the Scorpion by the name of Serqet, or many varied spellings thereof. What is interesting is that the two kings used the association of the scorpion before the Egyptian beneficent goddess took on the correspondence. Therefore, we can take away from this that there are two sides to the scorpion and its role in ancient Egypt; that of harm, as is evidenced by the two kings, and that of beneficence, as in the case of Serqet.

Because the earliest references to scorpion medicine in ancient Egypt have to do with power, and we know the correspondence between rulership and power, we can infer from this that originally in ancient Egypt, the scorpion was seen as deadly and powerful, and later after that, took on a

less sinister role. During this set of workings, we are going to focus on contacting this consciousness and working with it in a way to further empower ourselves and our workings. A general rule of thumb in magick is that the older the deity or idea, the more starved for attention they are, unless of course their popularity has stayed strong all this time. It is quite common to find a deity that time has almost forgotten, and after working with it a few times, a strong connection is forged. This energy is currently dormant, and we will be awakening it to work with us to particular ends. In the latter part of this book we discuss the scorpion more, but that section fleshes out what is discussed here.

Preparation

For each of the three days, prepare your sacred space in line with your spiritual path. When it comes to incense, it is your choice, but the spicier the better, such as cinnamon. Also on your altar, have an image of a scorpion. Each of the three days will require a libation of a certain kind. Choose what kind of drink you want, whether alcohol or not, but it must be something that shifts the consciousness, even if it is slight. The reason for this is to simulate poison. Often times, when it comes to building up an immunity to something, exposure to the same thing can be the best pre-emptive measure you can take, and that is the function of the liquid during this ritual series. Whatever you choose, this is the thoughtform you will be working with, so choose in accord to your path. Have a yellow, red, and black candle on the altar.

Day 1:
First Contact

Begin with the raising of your inner energy, and when this has sufficiently occurred, light the yellow candle and say “In the light of the Black Sun, I illuminate this chamber.” Secondly, light the red candle and say “With the vitality of the ascending flame, I ignite this ritual!” Third, light the black candle, and say “Through the power of eternal hellfire, I summon the spirit of the scorpion!”

Assume a seated, comfortable position, and light your incense. Let your eyes meander on the smoke of the incense, letting your mind wander.

Take the image of the scorpion from your altar and hold it in your hands, while you begin to chant “Ave scorpionem,” which translates to “Hail the scorpion!” Chant this until you begin to see visions in the smoke. When you reach this ecstatic state, open yourself to the messages the images gives you. When the last of the visions has occurred, take the chalice with the libation in it, raise it slightly as if giving an offering, and say “As I drink your poison, may it make me immune to sources of harm.” Drink it, and feel extra strength flow through you, strengthening your system for the days and nights ahead. Close your temple as per your preference, and record your experiences.

Day 2:
Awakening the Scorpion

Begin with the raising of your inner energy, and when this has sufficiently occurred, light the yellow candle and say “In the light of the Black Sun, I illuminate this chamber.” Secondly, light the red candle and say “With the vitality of the eternal flame, I ignite this ritual!” Third, light the black candle, and say “Through the power of eternal hellfire, I summon the spirit of the scorpion!”

Assume a seated, comfortable position, and light your incense. Let your mind’s eye open and gaze upon the image of the scorpion on the altar, letting your mind wander where it will. Begin chanting “I consume the scorpion and it bonds with me!” Feel impressions flood your mind that are all predicated around the scorpion. See the image enlarge until it is approximately your size, and feel it become one with you. When you feel contact and integration have been established, raise your chalice to the sky in offering, and say “I drink your poison and offer you my mortality for your power.” Drink the contents of your chalice, and feel yourself energized with the scorpion power flowing through you and making the connection with the scorpion real and permanent. Feel the chitinous shell on your skin, and feel the very blood in your veins pulsating with power. After you have mastered these feelings and connections, return to your normal state of consciousness and close your temple as per your preference. Record your results.

Day 3:

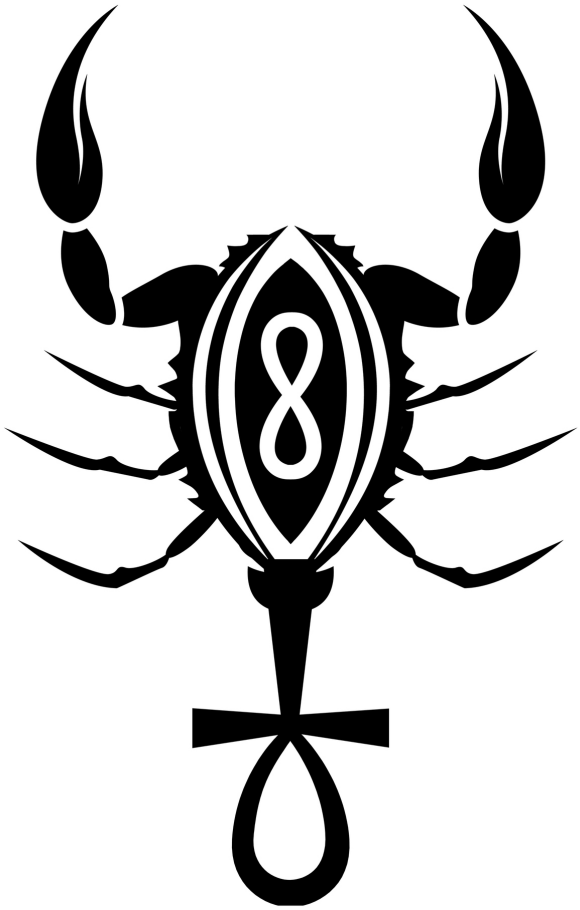
Venom Control

Begin with the raising of your inner energy, and when this has sufficiently occurred, light the yellow candle and say “In the light of the Black Sun, I illuminate this chamber.” Secondly, light the red candle and say “With the vitality of the eternal flame, I ignite this ritual!” Third, light the black candle, and say “Through the power of eternal hellfire, I summon the spirit of the scorpion!”

Assume a standing position in front of your altar. Fix your gaze on your scorpion image, and feel the connection of consciousness occur quite easily. Begin chanting “Damu, Damu, Damu!” This translates to “Blood, blood, blood!” Feel your blood become electrified, charged with the venom of the scorpion. This enhances the bond you have with your inner fire, and adds a certain electric element to your dragon energy that others that have not done this work do not have. As you feel yourself become more electrified, you feel that control over this part of you grow, and you are soon able to activate and deactivate it at will. When you have achieved this mastery, feel your mind clear and focus on a situation in your life that is toxic. Feel the invoked emotions and frustrations that go with it, and when it reaches the point that you can’t take it anymore, open your mouth and scream, but make it a primal, monosyllabic scream, and as you do so, visualize the electric venom from your being released through your mouth, directed at the source of the toxicity, like a stream of acid aimed at it. This accomplishes two things: 1) It changes your vibration to the point that the toxicity of the situation is nowhere near as powerful as it was before the ritual, which means you are more immune to it, and 2) the electric nature of the venom you command will erode the barriers and obstacles in place from that environment, and in the near future, watch for it to corrode in front of you, eventually dissipating from your reality.

When this is completed, take your chalice with the liquid in it, offer it to the scorpion through the image on your altar, and as you drink, say “May your venom flow through my veins and empower my work! Take my hrt prw and make me toxic to my enemies!” (hrt prw translates to invocation offering). Drink the elixir, and feel it empowering your blood like it did earlier in the ritual. In this way, it restores your blood to its electric state pre-scream. Feel the energy of the temple return to normal, and close your ritual space in line with your path. Record your experiences.

This is a ritual that can be done whenever you feel the need to energetically recharge, and the entire working can be repeated whenever you have the desire to align with the energy of the scorpion. After the working is complete, put the image of the scorpion someplace prominent that you will see on a daily basis as a reminder of the toxicity of your essence to those that stand in your way, and as a reminder that the venom of the scorpion is yours when you desire it. If this energy is worked with over an extended period of time, it would be wise to give something back to the scorpion as a way of showing gratitude. Use your creativity when you are doing this, and a good approach is to find out what scorpions prefer, and to give this creature that as an offering. Record your experiences in your journal.



The sigil of the Scorpion

CHAPTER ELEVEN

Wadjet

Wadjet is the cobra headed goddess of ancient Egypt, who is still one of the most commonly recognized goddesses to this day. She dates back to draconian Egypt, if not older, and her name means “green one.” Thus she was a goddess of life, fertility, the land, and originally she was the patron goddess of the city Per-Wadjet. Per-Wadjet developed from the merging of two smaller cities, Dep and Pe, but she did not come into being until the two merged. The name of the city itself is a homage to her, as it means “House of Wadjet.”There was a central temple there, and located in it was the oracle of Wadjet, which could be consulted when desired. Interestingly, it is commonly believed this place was the inspiration for the oracle of Delphi. Generally, she is seen as a human female body with the head of a snake, a poisonous Egyptian cobra to be precise, but sometimes she was a snake with a woman’s head. This appearance was also found in another similar goddess, Renenutet, and this is the launching point to go deeper than what has been undertaken before, for her true form is one of fascination and a tool for lost and hidden self-discovery.

She was the protectress of Lower Egypt, and after upper and lower merged, she became the protector of all Egyptian goddesses, and eventually, this morphed into ~~a~~ protector in general. I mention this morphing here because this is something that is very curious. We all know that draconian Egyptian deities have blended together over time, and we can easily separate out the pieces that are known to establish a timeline of development. That is most definitely true in this case, too, but what is interesting here is that it is a little bit deeper than one might expect, and actually reveals another piece of hidden wisdom. She came into being when

Per-Wadjet was formed, which was formed out of Dep and Pe merging. Thus, she is the "two becoming one," and this is worth pointing out because there is an artistic rendition of her where she is a woman with two snake heads, so we can see that duality, in particular merging duality, as a major theme associated with her. Being venomous, she was an excellent protector of women, goddesses, but also lands and areas. The reoccurring theme of merging is fascinating to think about, because it reveals a lot about how ancient Egyptians viewed snakes, especially poisonous ones.

We can deduce and infer a lot of information from this already, but there is so much more to examine. As Wadjet grew in popularity and strength within the pantheon, she merged with a lesser cobra goddess Renenutet, who was a goddess of nourishment and the harvest, but was conceptually the same. Hence we have another "two into one" merging. Tangentially, it is also worth noting that one of the cross platform correspondences with her is that of poison, and being poisonous, but that also means immunity to poisons, and in this way our mind is brought back to Samael, the Poison of God. I'm not going to jump to the conclusion that these two are related as deities go, but rather to illustrate that a subtle archetype running through ancient Egypt and the Middle East is that of an injection with poison, and the poison either healing or killing the infected host. But there is another merger we are getting ready to address, which sets the stage for this working. Let us turn our attention to Uraeus.

Uraeus translates to "rearing cobra," and hence we know that it is a deity that is poised to strike, which we can see corresponds well to Wadjet, and thus the Uraeus is a symbol associated with her. The pharaohs commonly wore a cobra head slightly above their brow as a crown, and this was not only a sign of royalty, but it was also the magical statement "I am protected by Wadjet." It is Uraeus that conveys the legitimacy of lineage to the bearer. Thus we have another blending happening. However, this also gives us further insight into her esoteric nature.

What we discover is that Wadjet is a protector goddess that is always ready to strike. She has a strong tie to and love of the land, and the venom she carries can kill as quickly as heal. She is the bestower of lineage. In much the same way the Ouroboros eats its own tail to show eternity, she is constantly being reinvented through the merging of two ideas into one. However, working with her also puts you in touch with the oracular nature

of the multiverse, and we can work with her as a protector while we divine, or possibly even an intermediary to achieve visions.

Preparation

For each of the three days, prepare your sacred space in line with your spiritual path. When it comes to incense, it is your choice, but dragon's blood is preferred. You may also want to have an image of Wadjet on your altar. If you use candles, black and purple ones would be wise to use, and feel free to substitute oils for incense if applicable. If you choose to use music, ancient Egyptian or the equivalent would be best.

Day 1:
Oracle of Wadjet

Before you begin, make sure to have some sort of scrying device on your altar. Begin with the raising of your inner dragon fire, and when this has sufficiently occurred, light the candles and incense. If possible, have your incense burner in front of your scrying tool so that you are scrying through the smoke. After the candles and incense are lit, begin chanting "Hawt Wadjet!" This translates to "mansion of Wadjet," and thus acts like a portal or a gate to her abode, where we will receive the vision.

As you chant, feel the atmosphere in your temple change and become more charged with energy. As you continue to chant, begin to focus on your scrying tool, letting your eyes diffuse to let the visions come to you. You can hear the hissing of a snake in the background, and may even be able to smell venom. Remember that oracles work the best when there is a question present, so as you chant, focus on a question in your life, and as you chant, watch the answer visually played out in front of you through metaphor and symbolism. When the vision begins to unfold, cease the chanting, receive the wisdom that comes, and make sure to record your results in your journal. You may notice this message is one that helps you see a greater vision of your life than you may have previously experienced. After the vision is done, feel yourself return to your waking consciousness and close the temple as per your preference.

Day 2:

Merging the Two into One

Begin with the raising of your inner energy, and when this has sufficiently occurred, light the candles and incense. On a piece of paper, begin writing a personal decree, and repeatedly write it until it alters your consciousness. Make this decree something that is going to heal the rift within, between you and your shadow self, but remember that this repetition will be effective, so it would be wise to make sure you don't bite off more than you can chew, as the saying goes. When you feel your consciousness shifted, cease writing, and burn the paper in the candle to allow it to go free into the multiverse to manifest. After this is done, close your temple as per your preference and record any experiences or impressions you received.

Day 3:
Coronation

For this ritual, make sure you have your crown on your altar. If you do not have a crown, this is the perfect time to acquire one, because this is the coronation ceremony. During this day's work, the emphasis will be on assuming your lineage and becoming protected by Wadjet. While this is the assumption of your own authority, this is also a commencement ceremony in that it focuses on going forth, protected by Uraeus, armed with the venom that kills and heals. Also make sure that you have a liquid sacrament in your chalice on the altar, but make sure the drink is bitter. Music is also suggested, as this is a celebratory rite.

Begin by raising your inner energy, and when this is accomplished, focus your gaze on the crown. Let your eyes diffuse and allow yourself to get lost in the music, letting your mind conjure scents, sight, and sounds of an ancient Egyptian throne room. When these visions start getting stronger, begin the visualization:

You are genuflected before a fifteen foot tall human female goddess with a cobra's head. The hood is flared out, but instead of perceiving something threatening, for some reason it seems sensual and erotic, and you begin to perceive the sweet smell of sexual fluids, and arousal begins. However, this arousal should be used to further alter your state of

consciousness and should not be brought to orgasm. When the image in your mind's eye is clear, take the crown off of your altar and place it on your head, while watching the cobra goddess in your vision doing the same energetically, to you. After it is placed on your head, she leans forward, enveloping you in the hood of your head, and she hisses a message to you. This message is one that is meant for you and you alone, but is a pearl of wisdom to assist you in ruling your life. As she whispers it, you feel hot, stimulating breath on your neck, reminding you of the aroused energies. As she pulls herself back, watch the image fade, and you are back to your temple. Bring yourself to climax, or engage in sexual acts with your partner if they are with you in the ritual. If there is more than one person present, make sure that all are wearing their crowns. If it is only you, then wear it through the process. While climaxing, envision yourself being cloaked, covered, and protected by that goddess. When this is done, close your temple through your preferred methods, and return to your waking day to day life. Enjoy this coronation! Record any messages or impressions in your journal when you are done.

The sigil of Wadjet

CHAPTER TWELVE

Nekhbet

Nekhbet is one of the oldest deities in Egypt, but very little is remembered of her. However, one piece that is known is that in ancient depictions, she was often times depicted with Wadjet, so it seems appropriate to have her come next in the sequence. Nekhbet is the white vulture goddess protector of southern Egypt. Eventually she rose to further prominence, representing southern Egypt when the two lands became unified, with Hoor representing northern Egypt. She is the "mother of mothers," and her name means "of Nekheb," the city that was her home. Interestingly enough, the oldest oracle is found there, so she also corresponds to prophecy and divination. In modern times, the animal of the vulture corresponds to eating the dead, survival, a carrion, etc, but in ancient Egypt, especially with Nekhbet, this was only partially the case, and it is time to turn our attention to her city for further clarification of her many faces.

As mentioned above, Egypt's oldest oracle was in the shrine of Nekhbet, in the town of Nekheb, Nekheb being the original necropolis in ancient Egypt. This reveals a connection with Wadjet. Attending the temple, as well as the town at large, were priestesses of Nekhbet that were called "Muu," which translates to "mothers." Legend has it that often times they would dress in garments adorned with vulture feathers. The necropolis tie gives us further insight into her draconian lineage, as well as her link with Anpu. Thus the connection can be made that she corresponds not just to motherhood and childbirth, but also to the idea of a scavenger, divination, prophecy, and necromancy. In ancient Egypt vultures also corresponded to purification. Whereas Nebet-Het was the funerary rites, Nekhbet is the

communication with them after they entered the realm of Anpu. Goddess energy is strong in general with her. She was also known as a primal creation mother goddess, which puts her in the same category as Taweret.

Preparation

For each of the three days, prepare your sacred space in line with your spiritual path. Have an image of Nekhbet present as well, but in absence of that, have an image of a vulture, or perhaps a vulture feather. When it comes to other correspondences, here is a list to choose from: frankincense & myrrh, musk, rosemary, cedar, or kyphi. It is suggested you use stick or cone incense for this working rather than resin on charcoal because of the amount of smoke produced. The general rule of thumb for this working is to have the desired fragrance present, but keep the smoke light. Jasmine or other dark flowers could also be used as an incense, since flowers carry a higher vibration and thus more fully correspond to air, upon which the vulture flies. Also, have an unconsecrated headdress available for the working. This requires a slight digression though, to clarify. A magician's crown corresponds to the conquest of the mental plane and the mind, so then, what does a headdress correspond to? A headdress corresponds to rulership, authority, sovereignty, and leadership, and because of this, any headdress that speaks this to you will be fine for the ritual, but afterwards it is to become a part of your ritual tools, so please keep this in mind when you're selecting one. In ancient Egypt, the headdress was known as a nemyss, and the most prolific example of this is the nemyss of Tutankhamen. If you decide to use music, ancient Egyptian would be recommended.

Day 1:
Divination

Begin by stimulating your inner energy, ignite the fragrance, and light the candles. Make sure there is a bowl, preferably black, with water in it on the altar to be used for scrying. Begin to say the word "muu," but treat it the way you would treat a Hindu "Om," so hold it as long as possible. Do this three times in a row. Begin to scry in the water, and let your mind open to

whatever images may come. Hold this as long as your interest holds, and when finished, close your temple as per your preference and record your visions in your journal.

Day 2:
Coronation

For this ritual, make sure you have your headdress on your altar. Begin this ritual by raising your inner energy, stimulate the fragrance, and light the candles. Begin chanting "Nekhbet, Nekhbet, Nekhbet," until you feel your consciousness shifted. When you get to this point, perform the following invocation:

"Nekhbet, mother of us all, I call you to your child tonight.
I see your vision, I answer your call.
(Pick up headdress)
I rise in power and claim my birthright!
Nekhbet, Nekhbet, Nekhbet!
Consecrate me, bless me, and protect me as I reign over the two lands of my life, the inner and outer!"

Place the headdress on your head and feel golden light descend down from above, as would happen in a coronation. Savor the energy, and when it begins to fade, close your temple as per your preference. Record your experiences in your journal.

Day 3:
The Pledge

There is some preparation work ahead of time before you execute this ritual. On a piece of parchment, or some other kind of paper that is sacred to you, write down a decree that you will issue going forth in your life. This can be as formal or informal as you want. This concept is modeled after a decree a ruler would issue forth to their kingdom, and during this ritual that is exactly what will be done. Think on this before you do it, because it will be a decree you issue forth in your life going forward, now that you have been coronated by Nekhbet, so it will have the same impact as a "first

command." You can use whatever kind of ink you want when writing it, and you can use whatever kind of pen you want, too, but if you are in a position to use sacred inks such as bat's ink, dragon's blood, or dove's blood, feel free. The purpose of this pledge is to issue forth into your reality something new, different, and better about yourself in line with the changes in your life from this ritual. But remember, this pledge is also a standard you hold yourself to, so make sure it is not too stringent. Make sure you have two copies because you will be burning one of them during the ritual.

Begin by raising your inner energy as you normally would. When you feel you have reached an altered state, light the candles and the incense. Then, read aloud your decree. When finished, anoint it with your blood, and say the following:

"*With the mark of my blood, I consecrate this unholy decree."*

Run the decree through the smoke of the incense, and say *"Sanctify these words and carry my message to the gods and devils!"*

Hold the decree over the candle flame and say *"Fly to the heavens, fly to the hells! Let my word be heard everywhere, now and forever more! As it is spoken, so it is done!"* Safely burn the paper with the candle flame.

When you are finished releasing the decree, take a few moments to process and reflect on the impact of what you just set in motion. Record any thoughts and impressions you may have in your journal, and when you feel it is appropriate, close your temple in your preferred fashion and return to your normal waking consciousness.

The sigil of Nekhbet

CHAPTER THIRTEEN

Nebet-Het

Nebet-Het, called Nephthys by the Greeks, is an often misunderstood goddess that has been watered down and changed in recent years. While some of the modern correspondences and ideas are fine, there are other parts of her, especially from draconian Egypt, that have been largely ignored and left out. During this working we will touch into more of her draconian nature.

In the pyramid texts, it was she that knew the funerary rites, so extrapolated out, this means she knew the death rites. Her appearance in the pyramid texts also tells us she is not a purely draconian Egyptian deity, but rather she developed later. As a matter of fact, she came into being at the transitional point between draconian Egypt and the solar phallic paradigm of the Pharaohs. Along with Aset and Anpu, the three of them constituted the unholy trinity having to do with the process of death and all things related to the spiritual tradition of ancient Egypt. If we continue our story from previous workings, we then note that when Anpu was raised by Set and Nebet-Het, he learned the desert and all things related to the initiatic process and martial prowess from Set, but the dark arts of death and death magick he learned from Nebet-Het. However, of these three, it is she that is the least known about and least understood, so let's take a closer look at who she is, and then turn our attention to working with her.

"Nebet-Het" translates to "Lady of the Enclosure," as recent scholarship has suggested, but for the bulk of known history, she has been known as the "Lady of the House." Because of this, often times she has been seen as the female ruler of the household, which could have many connotations. In common parlance, she would be the dutiful wife, the

keeper of the sacred hearth while the husband is out doing his thing, but honestly, nothing could be further from the truth. The enclosure mentioned above in her name arguably has to do with a temple as much as a house. There is also a piece of Egyptian cosmology to keep in mind, which is the fact that the sky, specifically the night sky, was seen as the “house” or “temple” of the neters. Hence she could just as easily be a priestess as much as a dark goddess, specifically of the night sky and nocturnal initiation. The concept of a female necromancer is not that much of a stretch, either.

In one of the stories, she is the twin sister of Aset, sister of Asar, and sister of Set. In one of the Egyptian myths, it is these four that are the original deities. She is also the wife of Set, and while this is a minor trait of hers, it is still worth noting because it shows a connection between her, the original dark goddess of the Egyptian pantheon, and Set, a major dark god. Because of this, standard dark goddess correspondences can be used when working with her. Legend has it that she tricked Asar into having sex with her, making him believe she was Aset, and it was in that union that Anpu was conceived. If she and Aset are identical twins, then it is easy to see the magical potency of Anpu, and also the potency that worked well with Set and his abilities.

Enshrouded in mystery, which is a veil she still wears to this day, there is very little known about her, and one of the most curious legends about her even concerns Atlantis. Outside of the references to Atlantis in the writings of Plato, there are virtually no (or none, depending on what you believe) references to Atlantis existing at the time it was supposed to exist. However, legend has it that in a town that had a temple to her, engraved on a pillar of stone, was a story having to do with Atlantis, but the city was destroyed, which included the pillar. Further, this city was near the Mediterranean, and eventually fell into the sea. What makes this even more interesting is that according to traditional Egyptology, she had no center of worship, but was rather found in a lot of places. Her presence was not particularly strong in any of them, though.

Preparation

For each of the three days, prepare your sacred space in line with your spiritual path. Have a small container of salt present, as well as something

visual to represent her. Remember, you want her to feel as comfortable in your house as she is in hers. The incense though, does require a bit of discussion. If you create your own incenses, or prefer to use charcoal incenses instead of stick or cone incenses, create a mix of the following herbs that were commonly used in Egyptian funerary rites. Use at least two: cassia, cinnamon, juniper, and/or myrrh. If you prefer stick or cone incense, then use any of the above as incense, but also consider myrrh specifically, or frankincense & myrrh, or dragon's blood. The key with the incense is to find an aromatic blend that captures the feel to you of what an ancient Egyptian funerary hall would have smelled like. Alternatively, feel free to use oils in an oil diffuser. Both incense and oils were commonly used in ancient Egyptian rituals. Have at least one purple candle, one black candle, and one red candle on the altar. When it comes to music, ancient or modern Egyptian is preferred, but rather than a lot of drumming, the music should contain more haunting sounds.

Since she is a dark goddess, any sort of imagery having to do with the night sky and the dark goddess archetype in general would be good to have on the altar to further the energetic link. The focus of this set of workings will be on making contact with her, and learning forgotten draconic lore from Egypt's original dark goddess.

Day 1:
Initiation

The first working continues the concept of initiation that has occurred in the previous two workings, but during this ritual set, the initiation is into the dark arts of ancient Egypt that gave Egypt the reputation of powerful magick and the control over dark forces. Cleanse and prepare your ritual space in line with your practice. Anoint the temple sigil with your own blood. Once the space is set, begin chanting "Sheut Heka" until you feel your consciousness shift. This phrase translates to "shadow magick." Feel the air thicken in the temple, and let the smoke produce visions for you. When you start to see shadows come alive and flickers of light in your peripheral vision, cease chanting and recite the following invocation: "Nebet-Het, she who rules the temple, she who knows the dark arts, she who is the priestess of life and death, I invoke you this night to fill me with your necrotic wisdom. Reveal the dark arts of forgotten draconian Egyptian

magick, and show me the power that lies sleeping in the tomb." Close your eyes, and envision that you are in a human made stone chamber, comfortable and familiar scents wafting through the air. The motif is Egyptian, and a striking priestess stands before you. She gestures to her temples, and you feel the urge to open your mind to her. When you do, you begin receiving impressions, images, and words that convey esoteric ancient Egyptian secrets to you. When you feel the communication has ended, close your temple and record the information in your journal.

Day 2:
Sacrifice

In draconian Egypt, sacrifice was common, and in this working we will address this concept. To sacrifice something means to make it sacred. Think of something you will sacrifice for at least the coming month, if not longer. This can be anything from a habit you want to get rid of, to a relationship that just needs to go. Whatever you choose, write it down on a piece of paper, preferably on parchment or papyrus. Cleanse and prepare your ritual space in line with your practice. Anoint the temple sigil with your own blood. Begin chanting the following phrase: "Nebet-het, I give you this." Chant it until you feel a shift in energy in the temple and a change in your consciousness. When you feel you have reached the peak of this shift, cease chanting, and burn the paper in the flame of one of the candles. Feel the energetic release that comes with this, and when it has burned completely, close the temple and record the results of the impressions during the ritual in your journal. For the rest of the month, pay attention to what is occurring in your life, specifically as it has to do with what you chose to sacrifice, and watch the changes and release that comes with it.

Day 3:
Anointing

Oils and anointing are two things that were common in ancient Egyptian thought, and for this working, we will focus on both. At this point of completion, the initiations have been taken, and it is time to receive the divine mark from the draconian Egyptian tradition. At the end of this ritual,

you will receive and accept the divine mark given to you from her. Cleanse and prepare your ritual space in line with your practice. While oils have been optional for works up until this point, for this working it is necessary to have an oil that you choose that represents ancient Egypt to you, as well as one that you consider sacred. Begin chanting “Nebet-het, uit-k,” which translates to “Nebet-Het, come to me.” Chant until you experience that same shifts in energy and consciousness and before. When you feel the energies and atmosphere have changed, close your eyes, and visualize Nebet-het in all of her glory in your presence in your temple. Watch the scene unfold as she extends an arm to you, and energetically marks you. When this mark occurs, take the anointing oil you have and mark yourself as she has marked you. After this has occurred, close your temple in your preferred method, and record the vision, experience, and marking in your journal. The symbol you have been marked with is now your sigil from her, as well as your personal passport into the ancient Egyptian draconian magical mysteries. Record your experiences in your journal.

The sigil of Nebet-Het

EPILOGUE

This book is meant as an introduction to the ancient Egyptian draconian epoch. I say this here because there is a lot more that could be said of this time period, and for this book I simply wanted to keep things short and sweet. There are many deities that are not present, but may be addressed in accompanying future books. This is just meant as a primer so that you can experience what these neters have to offer and get a taste of this particular ritual style. I also felt it very important to discuss the roots of ancient Egyptian magick, where it came from, and the key elements thereof. If we don't understand the tribal basis of it, then when we work with it, we are taking things out of context, and in this case, that means we are not maximizing our gain.

The next six sections are pieces of other related fragments of knowledge and wisdom from ancient Egypt, but some are not technically or strictly draconian in nature. These pieces have to do with important themes in ancient Egypt, and thus can be used today for one's personal Egyptian spiritual practices. The first appendix is a ritual for the creation of a Sabti. The second one is a breakdown and discussion of the nine parts of the soul according to ancient Egyptian beliefs. The third is actually a reprinted article that focuses on necromancy in draconian Egypt. The fourth is a timeline for reference. Following this, the fifth is a list of the nomes that developed towards the latter part of the time period, and the sixth is a list of key rulers as history has recorded them.

As you can see, true ancient Egyptian spirituality and beliefs are built on the foundation of African practices going back thousands of years. This means that by studying African traditions and how they have spread and adapted to the western world, you can come to know how Egyptian beliefs were actually practiced rather than how modern pop culture neopaganism remembers Egyptian practices. At its roots, the draconian Egyptian tradition is founded in African traditions, and anything past the draconian period is an improvement upon that system. Yes, this development reached new

heights during ancient Egypt, but its foundation is found in those African traditions. In the prologue we went into great depth and detail as to what this means, so you have the foundation to build from for the future, but now let this serve as a reminder for perspective as you incorporate the material in this book into your spiritual practice.

Sat En Anpu is supplemental material to what you find in here, and it is my intent to publish more material of this time period and these deities. As a primer and reference tool, this book fills in gaps in what conventional thought has developed. It is through this holistic understanding that we can come to understand deeper spiritual truths that have been long lost to modern minds, and we can know the true foundation of the western world and the western world philosophies. While this may be towards the end of this book, know that this is still the beginning.

APPENDIX A

Creation of a Sabti

Really, sabti is not a particular draconian entity to be worked with like we have been working with up to this point. Sometimes you will see it spelled “Shabti,” or Ushabti,” so be aware that these variant names are all referencing the same concept. In ancient Egypt, the sabti was a small statue that would be placed in the tomb with the mummy. However, each tomb had more than one sabti, and in a lot of cases more than one type. These items were charged to perform functions for the mummy in the otherworld, the other part of the duat. Therefore, you may have a dozen sabti in a tomb, and each one looks like a warrior, and thus they were meant to be the guards and do the heavy lifting for the mummy. Or, you may have several that have to do with simply being servants, and of course most tombs have mixed types of them.

This is something that is not unique to just ancient Egypt though, as we find the same concept echoed in the Chinese culture in the tomb of Shi Huangdi, where thousands of similar figures have been found, and that dynasty dates to approximately 300 BCE, which of course would be around the time of the creation of Hermeticism, and after the decline of Egypt. These two cultures may have exchanged ideas or not, but they definitely shared this belief that using statues this way was reasonable and made sense, and let’s face it, it does make sense from a magical perspective. Most likely they did exchange ideas via the Silk Road trading route of antiquity.

Charging an item with our own energy is quite common in magical practices across the globe, and I don’t see much reason to go into it here, but two of the older places this has occurred are ancient Egypt and China. As you can see, this will be the point of this working. This ritual is going to

be a little more intricate, but the time to set aside for ritual will not be as demanding as other workings. In short, this working is going to involve the creation of your own personal sabti. After it has been completed, you will imbue it with the intent you want it to achieve, and activate it with the "Opening of the Mouth" ceremony that was used in ancient Egypt as the traditional way to activate a shell for a spirit to reside within it. However, after those two rituals are done, make sure that you feed it day after day, or in some other way fulfill your part of the bargain. The only adjustment to the traditional Sabti concept we will make is that the one you create in this working will be interacted with and worked with while you're alive, rather than waiting until you're dead, so it becomes an invisible helper, just created through traditional draconian Egypt methods. You will also note that this ritual is more or less a template, so you can execute it again for a sabti with a different function and intent. Feel free to use this ritual as many as you want, but remember that the more sabti you create, the more responsibility you will have for maintenance.

The first thing to do is to acquire a small figurine of your choosing, but remember to keep its appearance in line with its intended function. Of course the general disclaimer should be put in here, which is that it is always best to make your own, but if you are not able to do so, then use your best judgment for acquiring one. You can use a statue that you may have used for other reasons, as long as it is energetically blank and ready to be used anew. If you feel it necessary, feel free to energetically cleanse it in line with your spiritual path. If you feel it appropriate, consult the magical correspondences of the material it is constructed of to see if it aligns with your intention.

After you have acquired the item, record in your journal all of the pertinent information having to do with the sabti. For example, what is its name? Its function? How long will it exist? What does it look like? Where does it live, other than the obvious statue? For those of you that are familiar with this, you can see that you are making a spirit, so any experience you have with this would be wise to use here. If you are not familiar with this, there are plenty of resources out there, both on the Egyptian side of the equation, and the more contemporary side of the spectrum. Books such as "Familiar Spirits" by Donald Tyson can be of value when putting this together. When you have completed this to your satisfaction, move on to the rituals.

For each working, make sure that you have the sigil of the temple prominently placed on your altar, along with the statue itself. Decorate your altar not only as you normally would, but also include images or items that have to do with the sabti and its intent. If you use incense, dragon's blood or frankincense and myrrh would work well to capture the flavor of ancient Egypt. Because of the nature of these rituals, they can be done together or separately, and either on the same day, or on consecutive days, whichever you see fit. The color of the candles for this working are one black, one red, and one gold. If you have a color association for your sabti, feel free to incorporate that color of candle into your working as well, if possible.

Sabti Ritual

Begin this ritual by clearing the space by chanting "Heka Vovin!" until you feel the air has been sufficiently charged. This translates to "Magical Dragon!" Hold your hands open, palms down, both index fingers and thumbs together that form a triangle, over the statue. Direct the energy flowing down to you from the dragon of the void into the statue, manifesting it coming into existence. You should feel your hands heat up, and when you feel this, declare your intent. This isn't just the intent of the ritual, but also your intent for the sabti. Remember that you are giving it purpose. After you have stated your intent, say "{insert name of sabti}, senk her-s." This is an Egyptian phrase that means "light upon it," so you are declaring your sabti will be the light upon the statue. After all of this has been done, assume a comfortable position conducive to meditation, and begin to visualize what it looks like, and what it will feel like when the sabti accomplishes its intent. Focus on imbuing the statue as a fit receptacle for the sabti to inhabit. When you have as clear of a mental image as you can accomplish, hold that image for as long as you can, and when you are finished, close the ritual space by chanting "nuk ab per," which is ancient Egyptian and translates to "I am the pure one coming forth." When you feel the energy dissipated or charged, depending on your preference, close the ritual by saying "So it is done!" Extinguish the candles, close the ritual space, but leave the figurine on the altar. Record your impressions in your journal.

The Opening of the Mouth Ceremony

In addition to the altar setup from the previous day, make sure you have a container of water on your altar as well as a small container of salt. Technically, it doesn't matter what kind of salt you use. Begin the ritual by lighting the candles, and begin chanting "Heka Vovin!" until you feel the air sufficiently charged. Light your incense, and while holding your hands together over the statue as in the previous ritual, and say:

"*My mouth is opened by Ptah,*
My mouth's bonds are loosed by my city-god.
Thoth has come fully equipped with spells,
He loosens the bonds of Seth from my mouth.
Atum has given me my hands,
They are placed as guardians.
My mouth is given to me,
My mouth is opened by Ptah,
With that chisel of metal
With which he opened the mouth of the gods.
I am Wadjet who dwells in the west of heaven,
I am Sahyt among the souls of On."

Then chant "z-nef, em pen," which is ancient Egyptian and translates to "Cometh he into this!" Thus you are inviting the spirit to reside here. Keep in mind that in this case, "he" is a reference to the understood humanity, in much the same way "mankind" was used for many centuries. The only reason I use this here is to keep it as close to traditional as I can, but if you feel the need to adjust, go for it. After you have charged the statue, pick it up and run it through your incense smoke while saying "Through the air of Shu, I purify you." Set the figure back down on the altar, and sprinkle some of the salt onto the statue while saying "Through the earth of Geb, I purify you." Put your first two fingers of your dominant hand in the water, and sprinkle several drops onto the statue while saying "Through the water of Tefnut, I purify you." Finally, hold the statue safely above the candle flames, while saying "Through the fires of the Bennu bird, I purify you." Place the statue in the home that you have made for it, and when it is installed, say "{insert name of the sabti here}, I activate your home and our relationship. May we both profit from this and be made strong." Close the ritual by chanting "Vovin" eleven times. This completes the ritual.

For those of you that are familiar with ancient Egyptian rituals, you will note that this is not the *technical* Opening of the Mouth ceremony as has been recorded. I took creative liberties to condense it down into a brief working format here. The original versions of this spell are quite intricate, so for those of you that are curious about this particular ritual, I encourage you to research this more. There are also a few variations out there of this ritual from different time periods. Feel free to incorporate any of this into your version of the ritual, or use the one here. It really doesn't matter. The focus of the ritual is to activate a statue to life so it can be inhabited by the corresponding spirit, so as long as you keep that in mind during your research and ritual construction, you will be fine.

Something to consider before executing this ritual is the duration of the sabti. If you don't give it a termination date, it will exist, linked to you, for forever. Think about how long you want it around for, and adjust the wording and ritual accordingly.

Just as a side note, the Bennu bird in ancient Egypt was the equivalent of a phoenix. After this ritual has been completed, remember your daily interactions with it, but also remember to watch for manifestations of its intent in your daily life. Remember to record all of these results in your journal.

APPENDIX B

Nine Parts of the Egyptian Soul

This is material that is not strictly from the draconian Egypt epoch, which is why it is an appendix instead of being part of the main text. All of this was developed over an extended period of time in ancient Egypt, and therefore it is hard to pin it down to one particular time period. However, one of the things ancient Egypt is known for is its intricate death and dying processes, not just including mummification, but also the afterlife beliefs. There are many questions about this material, and it is my intent to have this piece clear up as much of it as I can.

Different time periods, coupled with different neters en vogue, all contributed to this material over the duration of the three thousand year Egyptian culture and empire. All of this shows a complex understanding of the soul, and is worth knowing because not only can it be adapted for use today, it can be very useful for understanding how intertwined magick was with the beliefs and practices of the average Egyptian. Anyway, let us begin.

First, let's take a look at the *Khat*. This is the physical body itself. In order for the soul to incarnate into this physical world, it needs a fit receptacle. In addition to this, remember that part of their beliefs included the belief that the body would accompany the person in the afterlife. This idea is what led to the eventual development of the mummification process. The more intact and preserved, the better it would serve the soul in the afterlife. At first, this was a luxury only afforded to leaders and high standing members in the community, and while that did continue for the duration, it eventually expanded to include other people in society, not just the elite. This was also the beginning seed for ornate tombs found throughout the land, and eventually this developed into the stereotypical

idea of having crowded tombs with many things that could be taken into the afterlife. I also want to remind the reader that in ancient Egypt, the afterlife was considered spiritual day, while here was considered spiritual night. Metaphysically, we know that the physical form a soul takes on when it becomes corporeal is also a compilation of karma collected from previous incarnations as a human.

Secondly, we have the *Khaibit*, and the best parallel to that is the etheric double from Theosophy, or the energetic body as it is known in various energy worker traditions. Everything we know about the etheric double and energetic form can be applied here.

Third, we move on to the commonly known *Ba*. This is a part of the soul that a lot of people know about, and that should tell you all you need to know regarding it. The Ba is more or less the personality of the soul, so it is full of the characteristics that make you, you. This survives beyond death, and some sources even say that it truly comes alive when one dies. This is considered the actual person itself, and could be considered the waking consciousness of an individual.

Fourth, we come to the *Ka*. Like the Ba, it is commonly known about by those that study the esoteric and dying processes from various cultures and spiritual systems. This was considered the vital essence of the individual. Specifically, you could say this corresponds to the subconscious mind, whereas the Ba is the waking mind. In some cases, this belief is one of the ones that was colored the most based on the region from which it originated. You could also say that this ties into the Christian idea of the Holy Spirit. They also believed it could be fed just like you feed the human body, and they are right, but they took a different approach than what "feeding the spirit" means today. This is the source of offerings being left for the dead.

The fifth piece of the Egyptian soul we come to is the *Aumakhua*, sometimes called the *Khua*. This is a very interesting part of the soul to consider because it means a variety of things, and can easily be misinterpreted. However, you will also see where and how it has influenced spiritual thinking since those times. This is the oversoul of an individual which is in control of the superconscious mind. So basically it looks at the big picture, and can be considered the complete soul when it is not in physical form and can access memories and experiences from all lifetimes, seeing the entire soul's story to see where to grow next. However, in some

ways this also means it has to do with duality, and some speculate that it is also a concept of dual souls. This is something that was common in ancient cultures, and can be considered the root for the idea of twin souls or twin flames. Part of this facet of the soul also says that after death, parts of souls will be reunited. Knowing all of this, we can easily see how ancient Egyptian teachings have colored almost all of the Western Esoteric Tradition's spiritual systems.

Sixth we find the *Manna*. This is generally considered the vital force that occupies the soul. In this way you could say it is the prana of the soul. In many cultures, manna is considered to be divine food or sustenance, and you could say this is true here as well, in that if it is the life essence of the soul itself. The easiest way to understand this is to think of it this way: What is it that spiritually fulfills you? If you are not being fulfilled on that level, then your Manna is depleted and you are spiritually hungry. This can be dangerous, as a thirsty person will drink from a dirty cup.

Next we find the seventh part of the soul known as the *Ren*. This is the magical name of the individual given around the time of birth. This is important to note because it tells us a soul can have many Ren names over the course of its evolution. Remember that all of the power is in a name, and so this can also be seen as the magical name of an individual for this lifetime. You could also call it a secret name. As the soul develops, it would become more powerful and potent. This also ties directly into chanting, vibration, and all things related.

The eighth part of the soul could be considered the most important in a lot of regards. This is the *Ib*, which is the heart of an individual. Really, there are two parts to it. The first part is the one associated with a particular incarnation. The second one could be seen as the heart of the Khua, and is the accumulation of all experiences of the soul. This is important to note because it would play into the weighing of the soul passion play that all souls undergo after death, where their heart is weighed against the feather of truth. The heart was considered the most important and vital organ of the human body, and was known for keeping the emotions and thoughts of an individual. In this way, it also told you what to expect in the afterlife, as the purer the heart, the better the afterlife experience.

We come to the ninth and final part of the soul, and this is the *Sheut*, which is basically the shadow self. It was comprised of all things repressed. It also consisted of negative behavior patterns. It existed with the

individual in life, and could not be dissipated. This is something the ancient Egyptians understood very well as we've discussed throughout this book: the concept of duality. Not only is this a scientific principle regarding natural sciences, the ancient Egyptians realized this truth thousands of years ago, and incorporated it into their spirituality. The writings of Dr Carl Jung extensively cover this topic for those of you that are interested in further study.

You can see how all of these fit together in a cohesive overall understanding and analysis of the soul. Egypt is fairly unique in that it has so many parts of the soul. Some cultures do break the soul down into multiple pieces, but none have up to nine. I say this to simply illustrate how much thought and development went into this system over the thousands of years of Egypt's development.

APPENDIX C

Necromancy in Draconian Egypt

This is an essay that was first published in the anthology Sabbatica III, which is published by Sirius Limited Esoterica, and is available through Edgar Kerval. It is included here as a cursory look at one of the reasons ancient Egyptian magicians were known as dark magicians. Enjoy!

Little is known about draconian Egypt in general, and even less about necromancy during those times. However, there is a lot we can deduce and infer from what we do know of this time period, in the pre-dynastic era immediately preceding the rise of the dynasties, and thus the installation of the solar phallic belief system that still affects us to this day. When we take a closer, critical look, we see that we actually know more about this than we realize, so let us get down to the details and learn about necromancy and the darker arts in this key historical period.

Let us first create context, and understand that we are specifically looking at around the time 3850 BCE, which was a critical point in the development of western society in general, and since Egypt was at the vanguard of civilization at the time, a lot was happening here, and thus we also get an understanding of what was going on in a broad sense in that area of the world. Astronomically, there is something major happening, which is that the two central stars in the constellation Draco that encircles the North Pole are at their closest proximities to each other in their orbit, and this coincides with the rise of the Bronze Age in general. So, this time was one of great innovation and a renaissance, with new metals being worked with, and the first of the modern empires being formed, especially in the Middle East and in the Mediterranean. However, this was the time right before the rise of the patriarchy and the solar phallic paradigm that is still in place to

this day. At that time, the energy was more lunar yoni, in that it focused a lot more on the traits of the moon than the sun, and that it was more feminine in its flow and nature. The divine feminine was also more prominent, emphasizing balance and harmony with nature.

In Egypt, this was the time known as the pre-dynastic period, and archaeology has taught us much about how people eventually began to settle into the area that would become the Egyptian empire. Archaeological evidence has revealed to us that the first people that settled the region that would be known as Egyptians migrated up from central Africa. This is important to note because some of the world's oldest spiritual traditions come from central Africa. These traditions are still continued to this day, and are the living spiritual traditions that are practiced through the Afro-Caribbean diasporic traditions. Working with spirits and the spirit world would be something those people were familiar with, and thus from the get go, we have a deeper understanding of the roots of the Egyptian belief system. In essence, the initial spiritual system of those first people was similar to the African traditions mentioned above. As these people settled, they settled into small encampments known as *nomes*, and there was usually a patron animal that was associated with a particular nome. So, for example, you had the nome of the vulture, and as I'm sure you can tell, this would evolve into the "city of Ma'at." This is important because it shows the integration of animal human hybrid symbolism and deities, and also underscores the African traditions, keeping with the natural world theme and a focus on spirits, the spirit world, and spirit interaction.

I've emphasized this by repeating it because this is the key to the whole riddle. One of the important spiritual practices of those belief systems is sacrifice, and animal sacrifice within those traditions is quite common. And, hence, the conservative leap of logic, as Lewis Spence has pointed out, would be that human sacrifice probably did occur, perhaps not often, but probably occurred nonetheless. Hence, we add another detail to this picture: human sacrifice, mixed with the spiritual traditions originating from the heart of Africa, and the recently added detail of animals identifying with nomes. It is known as a fact that animal sacrifice existed in ancient Egypt, but there are only rumors of the remains of human sacrifices, so this keeps things enshrouded in shadows. A lot of the animal sacrifice had to do with cattle specifically, with remains being found at Nabta Playa in southern Egypt. Cattle cults were quite common at the time, and here

again, with a conservative leap of logic, we can infer that other animals were sacrificed, too. Then, we can consider how this coincided with the nomes and animals associated with them discussed above. When we see the bigger picture, we see the potential and reasonable possibility that human sacrifice was uncommon in ancient Egypt, but still present.

But what about another facet of the equation? What about the deities? There are some deities that are pre-dynastic in origin and have survived to modern times, so we can look to them for insight. From a mythological perspective, we see that this was the time of Set, before the rise of Horus, and this followed the cattle cults mentioned above. Anpu, the original god of death, was one that was present, too, as well as Nekhbet and Taweret. Wadjet was also present, as were a few others, such as Nebet-Het, but since this was pre-dynastic, the Asar cult had not come to prominence, and many of the popular deities of today had not come into being yet, so they are beyond the scope of this essay. However, a caveat to note is that many of the oldest deities trace their roots back to the Pyramid Texts, which only date back to the 5th dynasty, but it is commonly believed these are based on older writings, and thus it is possible that the deities are older than proven. I mention this to explain the inclusion of Nebet-het in the above list. Yes, the other deities in the Pyramid Texts could be included on the above list, but this list addresses those that tie into necromancy and death specifically, emphasizing the draconian energies of the time. Let us turn our attention to specifics and details, and recreate what a necromantic ancient Egyptian pantheon might have looked like.

The first obvious deity to look at is Anubis, or as he is known in the ancient Egyptian language, Anpu. He was the original god of death, not only of ancient Egypt, but possibly in the entire western world, if not the world, in recent recorded history. This means that when necromantic rites would have been executed, he would have been one of the principal deities worked with in many different ways. It has been recorded that priests would be dressed in Anpu masks, and would invoke him before performing these sacred rites. In addition to invocations, the priests would also execute the opening of the mouth ceremony, or a version of it, to evoke the god into the temple as well, not only for guidance in the work of the embalmers, but also to guide the soul on to the next leg of its journey into the other world, the other half of the duat.

However, while Anpu was the embalmer and the god of death, there was another deity that served a purpose just as large in this context, and that is the goddess Nebet-Het. In a contemporary understanding, she is the mistress of the house, or the priestess of the temple, but she is also the consort of Set, the god of change and desert storms, highlighting her dark goddess nature. She is also a goddess of perfumes and funerary rites, and thus we see that she would have been worked with alongside Anpu. While he was the embalmer, she would have been the mistress of the funerary rites and practices, and thus was the one that carried on the spiritual traditions that came out of Africa as we mentioned above. In these two, specifically working in unison, we find a holistic picture of the death process in general.

The cosmic view of this time and specifically the focus of this essay, should be factored into the equation, too, to show the macrocosm. This includes such deities as Ma'at, Set, the cow goddess Het-Hoor, and Taweret. Most of these are beings that encompass ideas that would have been principles at work in the cosmos in that particular period of time. For example, Ma'at, the vulture goddess, represents cosmic order and justice, while Set is the god of change and desert storms. Taweret was the cosmic mother goddess, and corresponded to the constellation Draco, discussed above. We've already discussed the cow cult that would have been associated with Het-hoor, so we see that in her cult at least, sacrifice would have been common. While she is not necessarily considered a draconian or necromantic figure, the fact that sacrifice was practice does reveal what she contributed to the beliefs and practices of that time, and shows where at least animal sacrifice would have entered into the equation. Hence, above we have Taweret, Ma'at, and below we have Anpu and Nephthys, AKA Nebet-Het, and Wadjet.

Sharpening our focus on necromancy in particular, we get a clear picture to work with and develop our own personal practices. Let's break this down to look at different pieces of necromancy to see how things might have been worked with during this time period. The first point to note is that the word "necromancy" breaks down to "speaking with the dead," so in order to speak to them, we must first develop our skills in order to accomplish this. This requires either seeing the dead, or hearing the dead, or both. This concept correlates to the idea of an oracle, and thus to prophecy and seeing things that are not physically manifested in front of one's self. The main oracle at the time was at the temple of Wadjet, and thus we see

the connection to working with her when necromancing. We can deduce that she would have been at least consulted, or at the very most worked with in a more proactive way when it came to the dark arts.

After the clairvoyant aspect of necromancy is discussed, let us turn our attention to the more physical trappings of the art. The first obvious point is one that has been discussed extensively, and those are the mummies. Listen, ancient Egyptians had this thing for mummies. Mummified remains of many kinds of animals have been found, and the one thing they all have in common is that in some way, shape, or form, each animal mummified had a sacredness to it, even the humans. Anpu was the deity, also known as a neter, associated with the mummification process. However, in an interesting twist, Nebet-Het was the goddess of the funerary rites and was basically the second half of the mummification process and embalming rites. Subsequently, we see that the two of them would have been seen as working closely together, and in a lot of ways, constitute two halves of a whole. In texts that have survived to this time, the embalming process is scrutinized, so I see no reason to tread worn ground in this case, but rather I simply mention this for those that would like to know more on the subject. Each step of the process has magical significance that has been discussed in those same sources, but needless to say for the sake of our discussion, the ancient Egyptians left no stone unturned when it came to detailed execution of sacred rites. Therefore, we can infer that necromancy would have been a very meticulous process, which means extremely energetically charged, but also requiring an extensive time investment.

The mummy, if human royalty, was buried with possessions that were meant to provide comfort and support during their journey to the other side of the duat; into the unknown world. If it was an animal that was mummified, it wasn't necessarily provided for as is the case of the human mummy, but the entire process, including burial, was treated with the utmost reverence. It was believed that you could, in fact, take it with you, contrary to the popular phrase. But, this also tells us the most likely source of that popular phrase. This should also be looked at a little closer, because in another way, they believed you could create entities to serve you in the afterlife.

Found in many tombs are small figures known as sabtis, and their purpose was to serve the deceased in whatever fashion they were created to be used. Western esoteric tradition parallels include golems, poppets, and

simulacrums. This tells us that they were very proficient with manipulating subtle energies, and in our context, this would tie into necromancy in much the same way the poppets in Voodoo correspond to necromancy in that tradition. This stands to reason because of what we discussed above about the true origins of the Egyptian beliefs. Even though we're talking about the draconian epoch, we're looking at an advanced magical system that was already centuries old. This opens the door to other theories, such as that perhaps the Egyptians believed the items could be charged to the same effect? In addition to the sabtis? This is one of the more reasonable and conservative theories that immediately spring to mind, and I'm sure there are many more out there. For now though, we will circle things back to necromancy, and simply accept the fact that they believed you could do more than just converse with the dead; you could also manipulate the energies in the favor of the deceased for their transition. The reason this is worth noting is because it tells us their perspective on death, which is radically different than modern society.

It would be wise to remember that the translated title of the Book of the Dead is "The Book of Going Forth into Day." Hence, they believed all of this physical reality is the night time of existence, and that we fully come into our own after we die. Ergo, a large part of necromancy would have been in preparation for death, seeing death as a great initiation, and thus nothing to fear. This would mean that people would not have been resistant to being sacrificed or contacted after they were dead. This removes the fear factor from the equation almost entirely, and gives insight into the moral compass of the people at that time. The cynic could even make the claim that means that whenever we talk to one another, we are executing necromancy, but I digress.

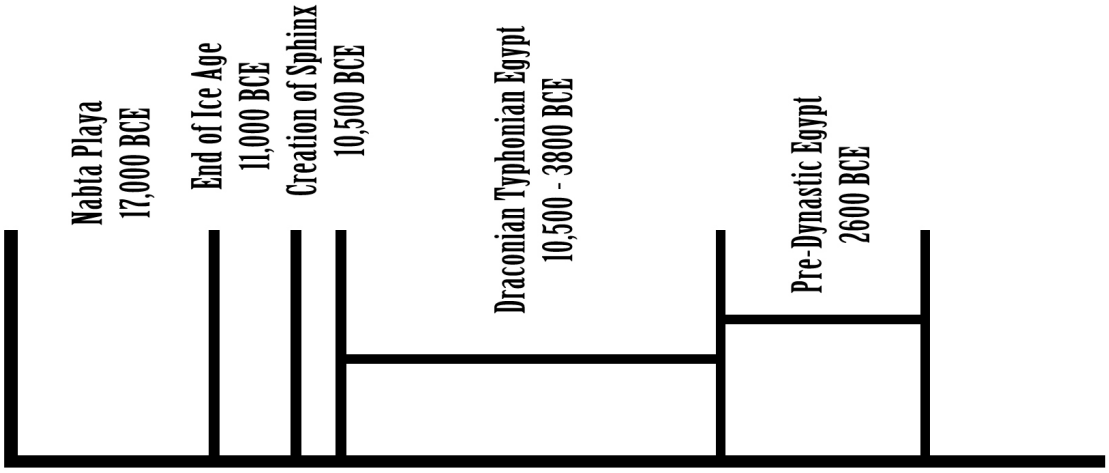
As far as particular oils and herbs are concerned, there are a few I will mention here because they are noteworthy from an occult history perspective, but there is much more detail about these subjects, usually found in the same sources mentioned above having to do with the embalming and mummification process. Lotus oil would have been common, especially the blue lotus, as was Frankincense and Myrrh, both in oil and incense forms. This temple space would have been arranged by a priestess of Nebet-Het, who would have been working in tandem with a priest of Anpu. Incense smoke would have been filling the air, and the

mummification process would have begun, finishing only when everything was complete and in line with time honored sacred rites.

Finally, we see that the roots of necromancy in ancient, draconian Egyptian would have been heavily steeped in the Afro-Caribbean Diasporic family of belief systems when it comes to views on the spirit world, spirits, and the interaction with them. What the ancient Egyptians brought to the equation was more formalization and the metaphysics of their time. However, they most likely stayed true to their roots, which would have included sacrifices of many different types, and an interaction and integration with the spirit world that is still one of the strongest and most popular belief systems today. From the cursory glance contained in the essay, I have confidence that you can see key elements and approaches that would have been common and prevalent during the period before the rise of Ra and Asar. We see that not only was animal sacrifice a likelihood, but it is also plausible that human sacrifice occurred. But because of a different world view and view of the rhythm of life and death, we see that it is not as sinister as we may have initially thought at the beginning of the journey, which is so true in so many ways in life.

APPENDIX D

The Timeline



APPENDIX E

The Nomes of This Time

This is a brief reference and a cursory look at the nomes as they were in Egypt during the latter part of the draconian times. The words in bold at the beginning are the Egyptian name, and the words in regular type are the English translation. The italicized words have to do with neters there, if known.

Upper Egypt/The Older of the Two (South)

1. **Ta-khentit**-Bow's Land (Kom Ombo) *For those of you that read "Sat En Anpu," remember one of his titles.*
2. **Wetjes-Hor**-Throne of Horus Land (Edfu) *Horus*
3. **Nekhen**-The Shrine (Hierakonpolis) *'Hawk City'*
4. **Waset**-Sceptre Land (Thebes) *Pretty self-explanatory. Sceptres are symbols of power.*
5. **Harawi**-The Two Falcons Land (Koptos, Naqada) *Ra-Harakhte, Horus of the Horizon/Horus of the Two Lands*
6. **Aa-ta**-The Crocodile Land (No Major Town) *Sobek*
7. **Seshesh**-Sistrum Land (No Major Town) *Based on the name, probably Bast, Hathor, or Sekhmet related. Usually the sistrum corresponds to Het-Hoor, but in later times it came to be associated with Bast and therefore Sekhmet.*
8. **Abdju**-The Great Land (Thinis, Abydos) *Home of Menes who arrived late in the draconian Egyptian period. Religious center. Major city in the draconian era.*
9. **Min**-Min-God Land (Akhmim) *Hail Min!*
10. **Wadjet**-Cobra Land (Qau) *Probably Wadjet*

11. **Set**-Set Animal Land (No Major Town) *Set*
12. **Tu-ph**-Viper Mountain (No Major Town, BUT on the opposite coast of Asyut) *Unknown*
13. **Atef-Pehu**-Upper Sycamore and Viper Land (Asyut) *Unknown*
14. **Atef-Pehu**-Lower Sycamore and Viper Land (No Major Town) *Unknown*
15. **Wenet**-Hare's Land (Hermopolis, Amarna) *Unknown, but most likely some kind of rabbit or hare deity.Unut?*
16. **Ma-hedj**-Oryx Land (Beni Hasan) *Antelope. Satis?*
17. **Anpu**-Anubis Land (No Major Town) *Anubis*
18. **Sep**-Set Land (No Major Town) *Set*
19. **Uab**-Two Sceptres Land (Technically no major town, but on the other side of the Nile to the North is Herakleopolis) *Unknown, but similar to Nome 4.*
20. **Atef-Khent**-Southern Sycamore Land ((Lahun) *Unknown*
21. **Atef-Pehu**-Northern Sycamore Land (Meydum) *Sobek, the crocodile*
22. **Maten**-Knife Land (No technical town, but overlaps with Hewan, Memphis, Saqqara, in Lower Egypt) *Unknown, but you could work with the same ideas associated with Saqqara.*

Lower Egypt (To The North)

1. **Aneb-Hetch**-White Walls Nome (Overlap with Hewan, Memphis, Saqqara)
2. **Khensu**-Traveler's Land , Cow's Thigh, (Overlaps with Memphis/Saqqara) *Same as Saqqara*
3. **Ahment**-West, Apis *Unknown, mostly likely Het-Hoor.*
4. **Sapis-Res**-Southern Shield Land (No Major Town) *Unknown*
5. **Sap-Meh**-Northern Shield Land (Rosetta) *Unknown*
6. **Khaset**-Mountain Bull Land (No Major Town) *Unknown, but most likely had to do with Het-Hoor*
7. **A-ment**-West Harpoon Land (No Major Town) *Unknown*
8. **A-bt**-East Harpoon Land (No Major Town) *Unknown, but most likely related to the seventh Nome.*
9. **Ati**-Andjety God Land (No Major Town) *Unknown*

10. **Ka-khem**-Black Bull Land No Major Town) *Unknown, but most likely a derivative of Het-Hoor or related to her.*
11. **Ka-heseb**-Heseb Bull Land (No Major Town) *Unknown, but most likely a derivative of Het-Hoor or related to her.*
12. **Theb-ka**-Calf and Cow Land (No Major Town) *Unknown, but most likely a derivative of Het-Hoor or related to her.*
13. **Heq-At**-Prospering Sceptre Land (Heliopolis, Cairo) *Unknown, but most likely related to other scepter Nomes.*
14. **Khent-abt**-Eastmost Land (Avaris) *Unknown*
15. **Tehut**-Ibis-Tehut Land (No Major Town) *Tehuti/The Ibis*
16. **Kha**-Fish Land (No Major Town) *Unknown, but possibly a root of Judaism and Christianity*
17. **Semabehdet**-The Throne Land (No Major Town) *Unknown.*
18. **Am-Khent**-Prince of the South Land (No Major Town) *Unknown*
19. **Am-Pehu**-Prince of the North Land (Tanis) *Unknown*
20. **Sopdu**-Plumed Falcon Land (No Major Town) *Horus the Elder/Horus the Ruler.*

Most of these that have no known towns or cities simply are not known at present time. Most likely they did have population centers at one point, and either haven't been discovered, or have been discovered but not discussed. Remember that these would have been the cities and the city-states that preceded any metropolitan arrangement in Europe. Also note that many of these nomes have been studied and we have clues to their focus in the names.

Just because something is listed as 'unknown' above, doesn't mean nothing was there. It simply means there was most likely something there that hasn't stood the test of history, so feel free to astrally explore as you see fit. Something else to consider is the fact that several nomes have animals associated with them and substantial information hasn't made its way down to us through history. For example, as you see above, one of them was associated with a hare, and another one an antelope. There are no commonly known Egyptian neters that correspond to these animals, but if we do more research and digging, we find that in these two particular instances there are lesser known ancient neters that correspond to these animals. They simply have not gained the popularity of other, newer

Egyptian neters. Unut is an ancient Egyptian goddess that was usually associated with a snake, but later she had the appearance of a woman with the head of a hare. She was worshipped in conjunction with Tehuti. Satis is an ancient Egyptian deity about which very little information has survived, but we do know a few things for sure. Satis is a goddess that was associated with war, fertility, and arrows and archery. “She who shoots” is the translation of her name, and she was associated with the Nile as well. The way she fits into this piece of the story is that sometimes she took the appearance of an antelope, and it is believed this was her nome.

As you can see, these last few thoughts are technically speculation, although Egyptologists do consider these attributes at least possible, so I list them here in the name of completion. Finally, there is a neter I did not address, and that is Hoor, also known as Horus. I intentionally left him out because he is predominantly associated with the solar-phallic paradigm rather than the period we’re discussing here. However, I do want to point this out here because some may be wondering why I discussed other neters and not him. It is important to note that his roots do go back this far, though, and his worship illustrates how much neters can change over the centuries, and how much they did, especially in draconian Egypt.

APPENDIX F

Rulers of These Times

Even though these rulers were closer to pharaonic times than older draconian times, they still bear mentioning because they were some of the late rulers of Upper and Lower Egypt. This is why they are a footnote in this book rather than expanded on in the earlier text. This is partial and fragmentary information at best, and in no way comprehensive or exhaustive. All of these ruled before the unification of the two lands, which is generally considered as part of the beginning of the solar phallic paradigm we all inhabit to this day. We will begin with the older of the two lands: Upper Egypt, closer to the heart of the continent.

Elephant is the only epitaph we have for the oldest of the rulers. However, the name may also be read as "Pen-abu," but that is a different debate. He may be associated with the rhinoceros. Following this is the *Bull* ruler, but even less is known about him. The third on the list though, is a little more well-known due to the entertainment industry.

This is the Scorpion I king, whose character was adapted for a movie not so many years ago. Even though they did not rule consecutively, there is also a Scorpion II king as well. Scorpion I is understood as the first true king of ancient Egypt insofar as we can actually prove, archaeologically speaking. It is unknown whether he or the goddess Serket was first though, chronologically, and while it seems like a sound correspondence to say that Scorpion I was first, proof neither confirms nor denies this. It is also speculated that he was responsible for the very first creation of hieroglyphs. Keep in mind what we discussed earlier in the book about the Dogon and their influence on hieroglyphs. We advance that story to Scorpion I, and it is quite logical that it was he that was the bridge, or at

least responsible for the bridge, between the Dogon and Egyptians as it pertains to hieroglyphs.

The other known leader from that time is the next on our list, *Iry-Hor*. He is the earliest ruler known by name, and possibly the oldest known name at all, but especially of a public figure. As you may suspect from the name, he was aligned with Hoor, and for perspective, this was in approximately 3150 BCE, long before the rise of the pharaohs. This is worth paying attention to, because the attributes of Hoor at that time would have been different than what they were under the pharaoh, as by that time they had become more solar focused. It is also believed he was the predecessor of the next one on the list, simply known as *Ka*.

Ka was also known as Sekhen, but there are theories out there that he was the predecessor to Narmer, which would mean that the next king, *Scorpion II*, would have ruled before him. All of the dates having to do with these leaders occur in the 4th millennium, and there is a lot more speculation than hard, historical data. Scorpion II's symbol is the mace, and even in this case it is disputed that this is simply another title for Narmer. This is unlikely, but it is worth noting. Records discovered have revealed some of the neters already in the public eye: Horus, Set, Min, Nemty, and Nekhbet.

I stop this list here, shortly before Narmer, the unifier of the kingdom, because he is fairly well known to the serious Egyptian student. It is during his reign that the foundation was laid for the incoming solar phallic paradigm, and the diminishment of the Typhonian and Draconian epocs.

Let us turn our attention to Lower Egypt to the north, and we find the Palermo Stone. This is an old list that has the names of seven predynastic kings, but the problem we have is that there is no supportive or corroborative information that has been found to further clarify them. Here are their names, but nothing is known past them: *Hsekiu, Khayu, Tiu, Thesh, Neheb, Wazner, and Mekh.*

For Further Research

In clear conscience, I cannot accurately provide a reading list per se, so I will instead list names of individuals that can provide great insight. Note though, none of them are considered mainstream Egyptologists, but they are

doing cutting edge research. Many of these authors and various books of theirs contributed to this book.

Bauval, Robert

De Lubicz, RA Schwaller & Isha

Dunn, Christopher

Grant, Kenneth

Hancock, Graham

Malkowski, Edward

Scranton, Laird

West, John Anthony

For more information on the Draconian Tradition:

Kelly, Michael

Mason, Asenath

ABOUT THE AUTHOR

Bishop Bill Duvendack is a lifelong practitioner and student of the western mysteries, as well as being an internationally known astrologer, presenter, psychic, tarot reader, teacher, clairvoyant, and author, whose clients can be found all over the globe.

He is an ordained Thelemic priest and bishop who can provide ceremonies of any faith and type, in accord with one's beliefs. He has performed everything from weddings and handfastings to baby naming and blessing ceremonies as well as remembrance services. He is ordained through the EGNU (Ecclesia Gnostica Universalis) He was formally an ordained Spiritualist minister with over a decade of experience on the church board. When it comes to astrology, he is a lifetime member and past president of the Astrological Association of St Louis, where he spent over a decade on the board there, too. He has formally ran a coven and is the founder of Temple 418. His monthly Sun sign horoscopes are also available on his website, and daily horoscopes appear on his Facebook page. He has presented in many different venues, ranging from public libraries, high schools, and colleges, to private groups and gatherings, including a long list of occult events. He has made many media appearances on Fox television, NBC, and the CW; interviews with local papers, and has been interviewed by the NY Times and RTE 1 radio from Dublin, Ireland, in addition to local radio station KMOX in St Louis MO.

When it comes to the Western Esoteric Mystery Tradition, he has been working with that system for 33 years, and has much experience with its teachings. In this regard, he is an internationally published author, with essays appearing in over a dozen anthologies covering a variety of topics, and in various magazines and newsletters. He has written over a dozen books on the Western Esoteric Tradition on various subjects. He is co-creator of the Oraculum Leviathan tarot deck, along with Asenath Mason.

His magical writings have been translated into six different languages. His skills and experiences include, but are not limited to, ceremonial magick and many of its more specialized branches, such as Enochian, shamanism, paganism of all types, familiarity with the Afro-Carribbean diasporic traditions, channeling, mediumship, divination, evocations, invocations, Theosophy, working with semi-precious stones, ghost hunting and paranormal investigations, past life regressions, house cleansings, and exorcisms. He is also a member of the Fellowship of Isis as well as BOTA. He is also initiated in the Golden Dawn tradition. His experience also includes being familiar with and working with Hinduism, in particular mantras and pujas, familiarity with Tantra, and Buddhism.

He is also available for private consultations of most varieties. For more information, feel free to contact him at bill@418ascendant.com, or visit his website: **www.418ascendant.com**